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## LITERATURE.

*A History of England in the Eighteenth Century.* By W. E. H. Lecky. Vols. V. and VI. (Longmans.)

(First Notice.)

THE general excellence of Mr. Lecky's work has been so universally recognised that it is almost superfluous to speak of his qualifications as a historian. At the present time, when the investigation of original documents has become imperative on all historical students, there is perhaps a tendency to attach an exclusive importance to indefatigable research and patient industry. Yet a vivid historical imagination, a discriminating judgment, a keen appreciation of the relative significance of events, and, above all, a capability for presenting them to the reader in a clear and luminous manner—possess an equal, if not even greater, importance for the ideal historian. Without these qualities history is apt to degenerate into a mere chronicle of events: truthful it may be in detail, but in general outline distorted and eminently unreadable. Among the many very able and distinguished historians of our times it would, I think, be difficult to point to one who possesses these qualities in a higher degree than Mr. Lecky. A more thorough and systematic study of the secret correspondence of the century will probably, as indeed it has already done, alter and modify Mr. Lecky's views on certain points, especially in regard to foreign politics; but it cannot diminish our admiration for his work. While on the other hand, it is frequently a matter of surprise to find how subsequent research only serves to confirm the judgment which he seems to have arrived at by a sort of intuitive historical instinct.

In the volumes under our notice Mr. Lecky continues his history from the accession of Pitt to office in 1784 to the beginning of the great war with France in 1793. The nine years' peace administration of Pitt, the outbreak and immediate consequences of the French Revolution, the social life of England during the second half of the century, the history of Irish affairs from the date of its legislative independence in 1782 to the year 1793—these form the main topics of his narrative. The unbroken supremacy of Pitt, while imparting to the events a biographical colouring, also gives to the period a unity which renders these volumes, as it were, complete in themselves. So far as England was concerned, it is a period of uninterrupted peace, of financial reform, of industrial activity, and national prosperity. Borne into office by a great reactionary wave of popular enthusiasm, Pitt's main object was to justify the confidence that the country

had reposed in him; and, notwithstanding some errors of judgment attributable to his inexperience of political warfare (for he was only twenty-five when the destinies of the empire were entrusted to him)—notwithstanding the efforts of a sometimes very unscrupulous opposition, his position at the end of the period was, if anything, stronger than it had been at the beginning. Never indifferent either to men or to measures, particularly when those measures tend in the direction of unqualified democracy, for which he has a profound dislike, Mr. Lecky's estimate of Pitt's qualities as a statesman is an admirable piece of impartial criticism. Pitt, he says,

"was a politician and nothing more. Office to him was the all in all of life; not its sordid fruits, for to these he was wholly indifferent; not the opportunity which it gives of advocating and advancing great causes, for this he cared much too little; but the excitement and exaltation which the possession and skilful exercise of power can give was to him the highest of pleasures. . . . He was probably the greatest of English parliamentary leaders; he was one of the greatest of parliamentary debaters; he was a very considerable Finance Minister; and he had a sane, sound, judgment of ordinary events. But his eye seemed always fixed on the immediate present or on the near future. His mind, though quick, clear, and strong, was narrow in its range, and neither original nor profound, and though his nature was pure, lofty, and magnanimous [?], there were moral, as well as mental, defects in his statesmanship. Of his sincere and single-minded patriotism there can indeed, I believe, be no doubt. . . . A certain want of heart, a deficiency of earnestness and self-sacrifice, is very apparent in his career. Perhaps with a warmer nature he would not have so generally preserved that balance of intellect which was pre-eminent among his merits."

His want of generosity towards his political rivals, and, we may add, his inexperience of the value of well-timed concessions, led him at the very outset of his career to commit an act of gross injustice towards Fox, in the matter of the Westminster election, for which he was at the time very justly censured by Sheridan, and which, as Mr. Lecky asserts, has left a serious stain upon his character. With years, however, came experience; and, whatever our opinion as to the intrinsic merits of the case, his management of the difficult Regency question was as creditable to his heart as to his head; for, while it utterly discomfited the opposition, it at the same time obtained the unqualified approbation of the country, and personally secured for him the lasting friendship of George III.

"By his contemporaries," says Mr. Lecky, "he was generally regarded as the greatest of financial ministers. Godolphin and Walpole had never reached, Peel and Gladstone have not surpassed, the authority and popularity he enjoyed; and the supreme end which he set before himself in his financial policy was the redemption of the National Debt. In the great speech in which he introduced his plan for its reduction, he predicted that the Sinking Fund would so reduce it that the exigencies of war would never raise it to its former enormous height; and he looked upon this as his chief title to fame."

His predictions, we know, were never realised. The National Debt, which at the end of the American War was about £250,000,000, had,

at the Peace of Amiens, in 1802, more than doubled itself.

"Two great miscalculations profoundly influenced his financial policy. One of them was the belief, which he expressed both in public and in private, that the resources of France had been ruined by the first shock of the revolution, and that the war which had begun was likely to be a very short one."

It is interesting to note, in passing, that the French ministry made a similar miscalculation in regard to England and the National Debt she was supposed to be groaning under. "The other was his firm conviction that in the Sinking Fund he had found a rapid and infallible instrument for reducing the National Debt." History has not confirmed the judgment of his contemporaries; but, on the contrary, regards his commercial policy—his successful treaty with France and his unhappily abortive proposals for giving free trade to Ireland—as constituting his chief merits as a statesman.

Pitt's peaceful foreign policy during this period furnishes little material for an exciting narrative; yet it is not without interest that we follow Mr. Lecky along the tortuous paths of European politics and watch the beginnings of problems that still continue to exercise the minds of modern politicians. But most of all is it of interest to scan the carefully drawn portraits which he has given us of Catherine II., of Gustavus III., of Joseph II., and of other equally important persons. These are indeed admirable; and it is in these personal sketches, I think, that Mr. Lecky's historical genius best displays itself. But if, as I have said, there is nothing of startling interest in Pitt's foreign policy—if indeed, on the contrary, there is a lack of moral grandeur about it, yet, surely, it is something in its favour to feel that we are not compelled to apologise for it, as are Prussian historians for the part played by their statesmen in that most dastardly transaction—the partition of Poland.

"There are," as Mr. Lecky says, "few things less beautiful than these eighteenth-century wars, begun in so many instances through the idle vanity and ambition of sovereigns who desired to round off their dominions; entailing in their course, over vast areas of population and territory, the most multifarious forms of suffering and ruin, and terminated at last, amid a profusion of congratulations and compliments and decorations, by treaties which left the relative position of the belligerent Powers unchanged."

The literature of the French Revolution has swollen considerably since the time when Alexis de Tocqueville said that it was so enormous that a lifetime was barely sufficient for even a most superficial study of it. Mr. Lecky certainly makes here no pretension to original research. It is sufficient for him to digest the works of those French writers who have devoted themselves specially to the subject. The result is somewhat disappointing. For notwithstanding the lucid exposition which he gives of the proximate causes of the Revolution, and the admirably systematic manner in which he conducts his narrative, he, in my opinion, has failed to grasp the main significance of the movement which terminated in the downfall of the ancient régime. In a review like the present it is of course impossible to enter upon a full dis-

cussion of many points which readily suggest themselves. My desire is rather, within the limits at my disposal, to convey to the reader a general and accurate impression of the merits of a work which is unquestionably the standard authority on the period of which it treats. It will, of course, always be possible, in a work of such magnitude, for a critic with special knowledge on particular parts of it to pick holes here and there. But this is only to say that Mr. Lecky is fallible, and does not materially impair the value of the book. It is, however, another matter when, after reviewing the causes which, in his opinion, resulted in the French Revolution, he makes such a statement as the following—a statement which does not even appear to have the merit of originality:

"To me," he says, "it appears that the French Revolution, though undoubtedly prepared by causes which had been in operation for centuries, might, till within a very few years of the catastrophe, have been with no great difficulty averted."

On the contrary, I am persuaded, with Quinet, that it was one of those events which nothing in the world was able to avert. To maintain the contrary is to miss entirely the meaning of the French Revolution. If Lewis XVI. had been Gustavus III. of Sweden; if Marie Antoinette had not been his wife; if the French Revolution had been simply a political revolution, then possibly it might have been averted. But it was something vastly more important than a political movement, something even more important than a social movement. It was a great moral revolution. "If we are men," cried the serfs of the Church on the slopes of Mount Jura, "let us be treated as men." "Liberty" was the great watchword of the Revolution; and it was not a mere political cry, but an aspiration grounded in the very souls of the people. To hold that the French Revolution was only an accident is, as Madame de Staël put it, to mistake the actors in a play for the play itself. Mr. Lecky's views on the French Revolution lead him to make some remarks on the prevailing method of studying history which do not strike me as very remarkable for their acuteness.

"There has been," he complains, "in the present generation a strong reaction against the old habit of treating history merely as a series of biographical studies, and military incidents and pictures, and it has become the special delight of historians to trace through a remote past the causes that have prepared and produced great changes. It is possible, however, for this mode of writing history to be carried too far, and it has produced a school of historic fatalists who appear to me to have greatly underrated the part which accident, political wisdom, and political folly have borne in human affairs."

But surely this method, or rather want of method, whereby history is treated as a chapter of accidents, is more open to the charge of historic fatalism than that which, regarding history as an evolution, and believing that for every effect there must be an adequate cause, is not content to rest its considerations on merely proximate or superficial causes. Mr. Lecky's doctrine, if pushed to its issue, would destroy the value of historical research entirely, and would certainly

render impossible the writing of such a book as the *History of the Rise and Influence of the Spirit of Rationalism in Europe*.

But to return to the subject in hand. Mr. Lecky is quite right in pointing out that the abuses attaching to the ancient régime, unbearable though they oftentimes were, were frequently more fanciful than real. No one will deny that of late years several great reforms had been attempted, or that Lewis XVI., "the defender of the rights of the human race," as he was enthusiastically described by the Irish revolutionists, was, so far as it was possible for him to be, a liberal-minded monarch, though they may be inclined to doubt the sincerity of some of his promises. But it is possible to go further, and to assert that it was just because the French people had come to a realisation of what constituted the rights of a free people that the Revolution was inevitable. Even at the beginning of the century Leibniz, in a passage remarkable for its prescience, predicted that the tone of thought among the upper classes could have only one issue—a general revolution. May I illustrate my position by a reference to the present state of affairs in Russia? There public opinion is undoubtedly greatly in advance of the prevailing theory of government. "Nihilism," says a Russian publicist, "is an evolution at once historical and profoundly national." And if we look at the lists of those charged with political offences we shall find them to belong mainly to the upper and educated classes. The Russian people have been taught, and taught in some measure by their rulers, that there is such a thing as liberty. This is just the state of affairs that prepared the way for the Revolution in France. It was the liberal, but timorous, Alexander II., as it was the well-beloved Lewis, that paid the penalty for the sins of their predecessors. Mr. Lecky seems to fall into the same error as did Burke in supposing that the object of the revolutionists was to substitute anarchy in the place of constitutional government, forgetting that such a thing as constitutional government did not exist in France. The despotism of the Bourbons had destroyed the ancient liberties of the people, and it was their determination to re-assert them at all hazards that brought about the Revolution. Anyone who reads carefully the mandates given by the different electorates to their representatives in the Estates General will be surprised at the moderation of their demands. It was the folly of Lewis's advisers, the treachery of Marie Antoinette, the cowardice of the nobility, and the interference of Germany, that led to those bloody excesses, which were not of the essence of the Revolution, and which in the end destroyed, or at any rate postponed, the good effects of it. Though evidently anxious to be impartial, Mr. Lecky's treatment of the French Revolution is unsympathetic, and none but a sympathetic student can hope to read aright that—the most momentous event of modern times.

R. DUNLOP.

*Obiter Dicta*. Second Series. By Augustine Birrell. (Elliot Stock.)

THE appearance of a new series of *Obiter Dicta* will be welcomed by the wide circle of readers among whom Mr. Birrell's previous volume

won so immediate and enthusiastic a reception. The present book is distinguished by all the spirit and liveliness, the good-humour and good sense, the shrewdness and the wit, which characterised its predecessor. Its chief papers deal with the lives and writings of Milton, Pope, Johnson, and Burke. To the discussion of these familiar personalities it cannot be said that the essayist brings much that is particularly new. He promulgates no startling theories regarding their productions; he has unearthed no fresh facts of their careers—indeed, in his preface he expressly disclaims any special merit of research in this work "by one who has never been inside the reading-room of the British Museum"; but the vivacity of his style, his abundant humour, his knack of "brightening up each faded bit of fact that drops its shine," are apparent in almost every line, and make his book excellent good reading.

In his essay on Dr. Johnson our author is particularly happy. Here he has found "a subject made to his hand," a personality after his own heart; and so full of insight is his paper, so sympathetic is the picture that he draws of the grand old lexicographer, so vivid the record that he gives us of that struggling and much oppressed, yet heroic and truly victorious life, that one is inclined even to pardon his quotation of Carlyle and his dyspeptic troubles as a foil and contrast to emphasise the endurance—mixed as it was with actual playfulness—of Johnson, as he details the particulars of his paralytic seizure in that wonderful letter to Mrs. Thrale. We may, however, still be inclined to believe that the critic ranks too highly the poetic powers of his subject, and to doubt whether we should indeed "be content to be a hundred and thirty next birthday to have heard Johnson recite, in his full, sonorous voice, and with his stately elocution, 'The Vanity of Human Wishes.'"

Again, in his only too brief paper on Charles Lamb, *apropos* of Mr. Ainger's edition of the essayist's works, Mr. Birrell is at his best. His defence of Lamb's character, his assertion of his true nobility of nature, of the actual grit and real moral fibre in the man, is particularly good, and not altogether unneeded just at the present time.

"It should never be forgotten that Lamb's vocation was his life. . . . He had a right to disport himself on paper, to play frolic with his own fancies, to give the decalogue the slip, whose life was made up of sternest stuff, of self-sacrifice, devotion, honesty, and good sense."

It is positively refreshing to see with how fine a scorn the essayist flings back the miserable shreds of pity which it has been too much the fashion in some quarters to bestow upon the memory of Elia.

"One grows sick of the expressions, 'poor Charles Lamb,' 'gentle Charles Lamb,' as if he were one of those grown-up children of the Leigh Hunt type, who are perpetually begging and borrowing through the round of every man's acquaintance. Charles Lamb earned his own living, paid his own way, was the helper, not the helped; a man who was beholden to no one, who always came with gifts in his hand, a shrewd man capable of advice, strong in council, Poor Lamb indeed! Poor Coleridge, robbed of his will; poor Wordsworth, devoured by his own ego; poor Southey, writing his tomes and deem-



ing himself a classic; poor Carlyle, with his nine volumes of memoirs, where he

'Lies like a hedgehog rolled up the wrong way, Tormenting himself with his prickles'—

call these men poor, if you feel it decent to do so, but not Lamb, who was rich in all that makes life valuable or memory sweet. But he used to get drunk. This explains all. Be untruthful, unfaithful, unkind; darken the lives of all who have to live under your shadow, rob youth of joy, take peace from age, live unsought for, die unmourned—and remaining sober you will escape the curse of men's pity, and be spoken of as a worthy person. But if, amidst what Burns called 'social noise,' you so far forget yourself as to get drunk, think not to plead a spotless life spent with those for whom you have laboured and saved; talk not of the love of friends, or of help given to the needy; least of all make reference to a noble self-sacrifice passing the love of woman, for all will avail you nothing."

The paper on Emerson, suggested by Dr. Holmes's biography, is certainly the thinnest and least satisfactory thing in the book. Acquiescing in the accounts of the powerfully magnetic and attractive quality of Emerson's personality—as in something which he accepts on hearsay, but is without means of verifying—the essayist has for the writings of Emerson at best no more than half-hearted praise. And yet, in another paper, in reply to his own question, "What can books do for us?" he can only quote Dr. Johnson's words, "Give us enjoyment! Teach us endurance!" Surely it were difficult to find this second demand more fully met in the works of any recent writer than in those of Emerson, to find any books that tended more directly than his towards a calm and manly fronting of the facts of life. Let Mr. Birrell read—let him re-read—Emerson's "Terminus," and then let him tell us whether he has no warmer word for the American's verse than that "it has at least one of the qualities of true poetry; it always pleases and occasionally delights."

The texts of the paper on "The Muse of History" are furnished by the utterances of Mr. John Morley and Prof. Seeley.

"I do not," said the former, in a Birmingham address, "in the least want to know what happened in the past, except as it enables me see my way more clearly through what is happening to-day."

And Prof. Seeley opens his *Expansion of England* by stating that

"it is a favourite maxim of mine that history, while it should be scientific in its method, should pursue a practical object—that is, it should not merely gratify the reader's curiosity about the past, but modify his view of the present and his forecast of the future."

To all this our author objects, very pertinently, that "history is a pageant and not a philosophy"; that "to keep the past alive for us is the pious function of the historian." We are in danger, he thinks, of "being philosophy-ridden, and of losing our love for facts simply as facts"; and, in his view,

"the true historian, seeking to compose a true picture of the thing acted, must collect facts, select facts, and combine facts. . . . Maxims he will have, if he be wise, never a one; and as for a moral, if he tell his story well, it will need none; if he tell it ill, it will deserve none."

Here we must take leave for the present of this very pleasant essayist, thanking him for his eminently readable book, and trusting that among the good things which the future has in store for us a third series of *Obiter Dicta* may be one.

J. M. GRAY.

*The Ancient Cities of the New World*: being Travels and Explorations in Mexico and Central America from 1857-1882. By Désiré Charnay. Translated from the French by J. Gonino and Helen S. Conant. (Chapman & Hall.)

M. CHARNAY first visited America in 1857, when he was sent out by the French Government to explore and report upon the remains of native culture scattered over Upper and Lower Mexico. But, owing to inexperience, want of funds, and other causes, that mission yielded no results beyond the photographs of a few monuments near the capital and at Palenque. It does not appear that he again visited the New World, at least in connexion with archaeological research, till the year 1880, when he undertook the famous "Franco-American" scientific expedition, which was organised and liberally supported by Mr. Lorillard of New York, and which lasted throughout the two following years, covering nearly the whole ground from Tula on the Anahuac plateau to Copan on the Honduras frontier. Hence it would have been more correct to exclude the date 1857 from the title, which, as it stands, conveys the erroneous impression that M. Charnay's labours in this vast field were continuously extended over some six-and-twenty years. But, considering the short time at his disposal, a surprising amount of solid work was accomplished, the results of which, already somewhat forestalled in various European and American scientific periodicals, are now conveniently brought together in this handsome and profusely illustrated volume.

On the Mexican plateau operations were mainly, and perhaps wisely, restricted to Teotihuacan and Tula, which lie twenty-five and thirty-seven miles north of Mexico, and which are undoubtedly two of the very oldest Toltec settlements in Anahuac. The remarkable discoveries here made of palaces, temples, monoliths, caryatides, bas-reliefs, idols, pottery, masks, and the like, produced such a profound impression on the explorer that he seems to have at once adopted the Toltec theory in its most exaggerated form. For him there is no longer anything in Mexico and Central America but Toltec arts, Toltec industries, Toltec culture. During his further peregrinations throughout Tabasco, Chiapas, Yucatan, Guatemala, and Oajaca he finds everywhere the clearest evidence, not merely of Toltec influences, which need not be denied, but of the Toltec institutions themselves, of the Toltec religion, architecture, and civilisation, to the exclusion of all others in these regions. In fact, he seems to be simply following in the track of their southward wanderings along the double line of migration, which he has boldly drawn on the accompanying map from Tula round the Gulf of Mexico to Palenque, Uxmal, Kabah, and Chichen-Itza in Yucatan, and from Toluca along the Pacific through Mitla to Copan, where the two branches converge. With the doubtful exception of Mitla, the numerous

remains examined by him in these and many other places, such as Coban, Tikal, Aké, and the "phantom city" on the Usumacinta—by him now named "Lorillard," in honour of his generous American patron—are all Toltec monuments, erected possibly by the manual labour of the Maya-Quiché, Lacandon, Zapotec, and other native populations, but under the entire control and guidance of their Toltec masters or teachers. The Toltecs would thus stand in the same relation to this indigenous barbaric element that the Hindu missionaries did to the rude Malay, Cambojan, Shan, and Burmese peoples of the Eastern Archipelago and Indo-China, who, under Brahman or Buddhist influences, erected the stupendous monuments of Buru-budar, Angkor-Vat, Ayuthia and Pagan, in Java, Camboja, the Menam and Irawadi basins. It is a fascinating theory, worked out with great consistency and ingenuity, but scarcely convincing, however dogmatically affirmed over and over again in the very strongest language, as at p. 278, where occur these unpromising words:

"We are in a position to affirm that there was no other civilisation in Central America except the Toltec civilisation, and that if another existed, our having met with no trace of it gives us the right to deny it altogether."

Even had M. Charnay spent in these regions the twenty-six years implied on the carelessly worded title-page, instead of the short period from 1880 to 1882, he would scarcely be justified in using such confident language as this. In any case, the statement is contradicted by his own account of the marvellous structures at Mitla in Oajaca, of which he himself writes:

"It will be apparent to the reader that the ruins at Mitla bear no resemblance to those of Mexico or Yucatan either in their ornamentation or mode of building; the interiors have no longer the over-lapping vault, but generally consist of perpendicular walls supporting flat ceilings, so that it seems almost impossible to class these monuments with those of Central America" (p. 504).

But being determined to see the Toltecs everywhere, here also he finds some faint or fanciful "analogy," not in the buildings themselves, which are certainly neither Toltec nor Mayan, but in some of the ornamental details, the masks and small clay figures, which "are exactly like those at Teotihuacan." But our confidence in such "analogies" is much shaken when we find these very Teotihuacan masks elsewhere described as presenting

"types which do not seem to belong to America: a negro whose thick lips, flat nose and woollen [sic] hair proclaim his African origin; a Chinese head, Caucasian and Japanese specimens, heads with retreating foreheads, like those displayed at Palenque, and not a few with Greek profiles. In short, it is a wonderful medley, indicative of the numerous races who succeeded each other, and amalgamated on this continent, which, until lately, was supposed to be so new, and is in truth so old" (p. 132).

Now, it is a long time since any ethnologist worthy of the name supposed the American aborigines to be "so new," and this is probably the very first time any ethnologist at all has supposed them to be an amalgam of negroes, Chinese, Caucasians, Japanese, and

Greeks! The Toltees themselves and their culture, as is usual with this school of writers, are traced to

"the extreme East. My reasons for this opinion are based on the fact that their architecture is so like the Japanese as to seem identical; that their decorative designs resemble the Chinese; whilst their customs, habits, sculpture, language [*sic*], castes, and polity recall the Malays, both in Camboja, Annam, and Java. The word "Lacandon," which is the name of a tribe in Central America, is also, according to Dr. Neis, that of a race in Indo-China, who spell it Lah-Canh-dong."

It is difficult to deal seriously with statements of this sort, and one can but wonder how anybody laying claim, not merely to a scientific reputation, but to a glimmering of commonsense, could commit himself to such inanities. An obscure Moi hill-tribe, numbering a few hundred souls, becomes an Indo-Chinese "race," which, on the ground of a fanciful resemblance in the names, is identified with the well-known Lacandons of Central America. The Malays, with their speech, polity, arts and so forth, are spread over Camboja and Annam, and on equally flimsy grounds are also affiliated, with the Chinese and Japanese, to the American autochthones. Then, further analogies are discovered between the Cambojans and Toltees, because the former built their huts on piles and the latter erected "their edifices on esplanades and pyramids"—the pile structure being common to hundreds of ancient and modern peoples, from the New Guinea Papuans to the Lake dwellers of Switzerland. Elsewhere the Nagas of the Assam highlands are introduced, but transferred to "the north-west of India"; while the Mitla monuments, as well as those of Yucatan and lower Mexico, are referred, on the authority of M. Viollet-le-Duc, "to a branch of the Southern civilisation (Malays), separated from the parent stock and crossed many times with whites" (p. 504). Here the Malays would appear to be altogether identified with the Toltees, for to them are referred the "Toltec" monuments in question. Yet it is well known that the Malays of the Eastern hemisphere never originated anything in art, beyond, perhaps, a few musical instruments, a smith's bellows of peculiar type, and murderous krisses with damascened, gem-studded handles. The works executed by them, whether in Java, Sumatra or elsewhere, were all inspired, first by their Hindu, later by their Mohammedan teachers. How then could the Malays, when transported to the Western hemisphere, suddenly become "Toltees," that is to say "builders," in a pre-eminent sense, founders of stately cities, erectors of vast temple-crowded pyramids, carvers of huge monoliths, and so forth? If the "transportation" took place in pre-Hindu times, they could do none of these things; if subsequently, one may ask why the inseparable krisses and indispensable bellows were left behind; and why a few grains were not spared, for instance, from their rice-laden praus, to continue in their new homes the staple of food, without which life is a burden to the Malay? Never did sane man advocate more insane theory than that of the direct Asiatic origin of the native American cultures.

But although these and other obsolete

absurdities are thus unfortunately revived, it would be a great mistake to suppose that M. Charnay's work is destitute of scientific value. In one place he calls himself a disciple of Mr Stephens, and in some respects he proves himself to be a worthy successor of that eminent archaeologist. His surveys of many historic sites, such as Tula, Palenque, Kabah, Aké, Tikal, and Lorillard, have been most carefully executed and admirably reproduced in this volume. But his special claim to distinction lies in the fact that he has once for all dispelled the prevalent illusion regarding the hoary antiquity of the Yucatan monuments generally. If he has not shown them to be distinctly Toltec, he certainly has shown them to be comparatively recent, dating probably not further back than the fourteenth and fifteenth centuries, and to be regarded as the last exuberant growth of an indigenous culture, whose earlier and ruder architectural records have mostly disappeared. By actual experiment he has solved what may be called the great "Tree Question," showing that the concentric circles of the mahogany and other local species correspond, not to so many years, as had been supposed, but rather to so many months, if not even to shorter periods of growth.

"Chancing to cut a twig some eighteen months old, I counted no less than eighteen concentric circles. To assure myself that this was not an isolated fact, I cut branches and trees of every size and description, when the same phenomenon occurred in exactly the same proportions. More than this: in my first expedition to Palenque, in 1859, I had the eastern side of the palace cleared of its dense vegetation to secure a good photograph. Consequently the trees that have grown since cannot be more than twenty-two years old; now one of the cuttings, measuring some two feet in diameter, had upwards of 230 concentric circles—that is at the rate of one in a month, or even less" (p. 260).

Thus collapse the extravagant estimates of 2,000 years (Waldeck), 1,700 (Lorainzar), and others, assigned to these ruins on the assumption of the great age of the trees by which they are overgrown. One of the few authentic events in the native records appears to be the reduction of Yucatan by Cocom, king of Mayapan, about a century before the appearance of the Conquistadores, when the capitals of all the vanquished chiefs were razed to the ground, and a force of Aztec (Mexican) troops introduced to maintain the supremacy of Cocom. But he was soon after overthrown by a hostile coalition of the tribes, when the caciques rebuilt their capitals, everywhere erecting

"temples and palaces, which is the reason why so many buildings are seen in Yucatan; that, following on the division of the territory into independent states, the people multiplied exceedingly, so that the whole region seemed but one single city" (*Herrera*, iv. 10).

These events, which took place during the latter half of the fifteenth century, seem to account for the general disappearance of the older monuments, as well as for the recent date, uniform character, and florid style of those still surviving. They were raised almost simultaneously, during an interval of great national prosperity following on a period of internecine strife, and consequently bore the stamp of the prevailing social and

artistic influences. The lavish display of elaborate ornamentation, in somewhat doubtful taste, shows that they represent what may be called the rooco period of native art, the summit rather than the pedestal, or any intervening stage, of Central American culture, the high-water mark which it had reached shortly before the ruthless Spanish invasion, when it was suddenly arrested and extinguished for ever. It is as if during the Wars of the Roses Westminster had been destroyed, and then entirely rebuilt under the Tudors, in the highly ornate style of Henry VII.'s Chapel shortly before the art-destroying Puritan invasion of the land. But the Yucatan structures, as they now stand, can no more be referred to the shadowy Toltees, possible founders of the early Maya culture, than can this Tudor exuberance be referred to the Norman founders of "Gothic" art in England. According to the most trustworthy data, the destruction of the Toltec culture itself by the Chichemec irruption in its original home on the Anahuac tableland, and the consequent southward dispersion of the Toltec race, took place somewhere towards the close of the tenth century. If, therefore, the diffusion of Toltec arts and general culture among the primitive populations of Central America is to be referred to this event, it follows that between the planting of its germs and the Spanish conquest there intervened a period of over five centuries, affording ample time for an independent local development in Yucatan, Guatemala, and surrounding regions. To this extent it may be conceded that these local civilisations may be due to Toltec influences. But to speak of the monuments strewn over Central America from Mitla to Copan as the actual work of the long-vanished Toltees themselves is to ignore alike the historic conditions and the local colouring, which does undoubtedly distinguish Copan, Palenque, Uxmal, and, above all, Mitla from Tula and Teotihuacan.

With the account of his archaeological researches M. Charnay has skilfully interwoven a narrative of his personal adventures during the course of his arduous mission. The result is an extremely pleasant and (*servatis servandis*) instructive volume written in a bright crisp style, which loses little in Mr. Gonino and Miss Conant's excellent English version. But students will greatly feel the absence of an index, which should be supplied to the future editions that cannot fail to be required.

A. H. KEANE.

*The Time-References in the Divina Commedia.*  
By Edward Moore. (David Nutt.)

THIS is a republication, in the form of an essay, of two lectures delivered last autumn at University College, London. "Inaugural lectures," Dr. Moore calls them; I trust this may be interpreted to mean that the full series will be published some day. Unless I am mistaken, Dr. Moore is prominent among the little band of students of Dante who hold occasional deliberations in Oxford. Their light has been, perhaps, too much under a bushel, and its diffusion is to be heartily welcomed. There is much food for reflection in the thought that, among the six or seven great poets of the world, there are at least three



on whom neither of our universities has produced a satisfactory or adequate commentary. The disposition to regard Dante as "caviare to the general" is illustrated by the very limited issue—250 copies—of the present volume. But, perhaps times are changing; perhaps the "transcendent vision" of the spiritual world will some day be perused with as much care, by our studious youth, as now are the Homeric Chariot and the Plough of the *Georgics*.

At the same time it cannot be denied that these inaugural lectures are tough, if not discouraging, to read. This is not from any fault of style—the writing is lucid throughout, though making no pretence to eloquence—but from the complicated nature of the problems discussed. To unravel and explain the allusions to lunar movements computed in popular calendars nearly six hundred years ago is no light task, when the result has to be adjusted to the unscientific intellect. Then, confusion is further confounded by the parous doubt if Dante's vision is to be conceived as taking place at Easter-time 1300, or 1301—a doubt which, until it be removed, of course makes the whole structure of reasoning oscillate. Through this labyrinth of difficulty, and surrounded by a cloud of commentators, Dr. Moore makes his way, not shrinking from the quaintest puzzle of all (p. 55)—as to whether Dante, when he passed the centre of the earth on his way from Hell to Purgatory gained, or lost, the twelve hours involved in such a transition between Northern and Southern hemispheres? The argument by which Dr. Moore demonstrates that the clock must be put back is extremely curious and interesting. One point in it is so piquant that it deserves quotation. Having proved, by arguments which to me certainly appear very cogent, if not absolutely conclusive, that Dante's journey through hell is figured as commencing on April 8 (Good Friday), 1300, he goes on to demonstrate that, unless the *mezza terza* (*Inf.* 34, l. 96), or 7.30 a.m., be that of Easter-eve in the Southern hemisphere (thus twice reckoned, the first or Northern Easter-eve being passed in traversing the Inferno), it will result that Dante spent the whole of Easter Sunday in clambering down the shaggy flanks of Lucifer, and along the subsequent path of darkness! Bizarre as the whole argument may appear, I cannot help humbly agreeing with Dr. Moore that this is just the sort of flaw which Dante would instinctively have felt and avoided; while the fitness of the idea that "this second Easter-eve was most appropriately spent in the gloomy passage through 'the lower parts of the earth'" (p. 55) cannot be impugned. Here, as everywhere in Dante, it is essential to remember how tightly the spiritual and the material allegories are twisted together.

It appears, however, to be essential to this chronology of the *Commedia* that we should interpret Dante's lunar references in a popular, not in a scientific, sense—in other words, that he should be interpreted as referring to the calendar, not to the real, moon. In April 1300 the real full moon was on Tuesday the 5th, the calendar full moon on Thursday the 7th, the day before Good Friday. Dr. Moore, if he is allowed to track Dante's references by the clue of the calendar, finds them con-

sistent—or, at any rate, explicable—throughout, as referring to the year 1300. He scarcely comments—indeed, it was not necessary to do so—on the extraordinarily microscopic and dramatic faculty of Dante's mind, by which an imaginary journey, in a year long past, was fitted to celestial and astronomical observations of a kind so minute as to be hard to follow, and so accurate as to be capable of proof, in relation to the popular calendar of the time. This is one of the many marvels of this unique poet—"such a starry fire was in his eyes."

There is one quality or defect—if defect it be—about Dr. Moore's work that seems worthy of notice: a somewhat undue concern with fantastic interpretations. Doubtless the first six lines of *Purg.* canto ix., are very happy hunting-grounds for the faculty of conjecture, yet it surely is not necessary to combat (pp. 81-2) the theory that the

"freddo animale  
Che con la coda percuote la gente,"

is the constellation Cetus, the whale!—a conjecture which would go far to prove that, amid his multifarious knowledge, Dante had studied the whale fishery of the Arctic seas! Is it possible to take the line as applying to anything but Scorpio? Can any other theory survive the references (p. 81) to Ovid's *Metamorphoses*—a book well known to be familiar to Dante? As to "la concubina di Titone antico," and the extraordinary theory (pp. 90-1) propounded by Antonelli and defended by Scartazzini, that *Titone* must become *Titan* and *la concubina* represent *Tethys*, one is almost glad that Dr. Moore loses patience (p. 92) and stigmatises it as it deserves. It really bristles with absurdity and a sort of misapplied prudery, with which it is hopeless to argue.

What a curious proof is this book of the amount of unsolved problems and puzzles still remaining in the *Divina Commedia*! Yet think of the amount of literary and critical acumen expended on it in many lands, from Boccaccio to Dr. Moore—even "Philaethes" himself

"Ennobling this dull pomp, the life of kings,  
By contemplation of diviner things"!

E. D. A. MORSEHEAD.

#### NEW NOVELS.

*The Heir without a Heritage.* A Novel. By E. Fairfax Byrrne. In 3 vols. (Bentley.)

*An Evil Spirit.* By Richard Pryce. In 2 vols. (Fisher Unwin.)

*A Set of four Hunting and Racing Stories.* By W. B. Gilpin. (Field & Tuer.)

*A Meadowsweet Comedy.* By Thomas A. Pinkerton. (Vizetelly.)

*Told in a Trance.* By Kythe Clinton. (Sonenschein.)

*Hidden in my Heart.* By Dora Russell. In 3 vols. (White.)

*My own Love-story.* By Henry M. Trollope. In 2 vols. (Chapman & Hall.)

It is so manifestly unjust to credit, or discredit, an author with all the opinions put into the mouths of characters that we should be loth to suppose that Miss Fairfax Byrrne

honestly intended to promulgate the views enunciated by Mr. Gervase Germaine, or to appear as a latter-day apostle of the worn-out farce of Chartism. Probably the true view to be taken of *The Heir without a Heritage* is that it is intended, apart from its sensational elements, as a psychological study of the revolt of two great minds, as exemplified in the hero and Judith, from the essential narrowness of what used to be called Evangelical Christianity, and was, in fact, simply fetishism. In that view, the book is right; but, to say the least of it, the problem is worked out in an ambiguous fashion, and many might easily suppose that the novel was meant to advocate republicanism and atheism. We do not take it to have been so intended. Germaine is a type of the mental condition of many clever young men, with pure and lofty aspirations, some half century ago. There is much pathos in his awakening to the fact that, after all his grand visions of advancing the welfare of the human race, the lot in life decreed for him was the humble routine of every-day country life, with its comparatively narrow aims and interests. Even while differing from him *in toto*, one cannot but admire the honest, steadfast rectitude of purpose which held him to the unwelcome path of duty at Normanshall. But, in spite of the almost inevitable tinge of priggishness attaching to such a character under the peculiar circumstances, Gervase was really a fine fellow—witness his scene with Dick Blakedeane, after the desperado's baffled attempt at murder. This, by the bye, is the strongest piece of writing in the story; and next to it may rank the catastrophe at the old Hall, attendant on the discovery of the missing deeds. This latter, however, is pitched in rather too melodramatic a key. The death of Marget Laplove is a quite unnecessary device for harrowing the reader's feelings; and, in fact, the woman herself is not wanted in the plot at all. It might have been developed more artistically in another way. Judith Romilly is a well-studied sketch of the gradual development of a noble woman's nature. It is almost superfluous to say that her phase of unbelief—one cannot believe that it would be more—was simply the logical sequence of her early bringing up. As soon as she discovered the hollowness of the cut-and-dried Methodist formulas upon which alone she had been taught to pin her faith, it followed, of course, that she would, having no competent instructor, fly to the opposite extreme, and cast all faith to the winds. There never was a plainer written exposition of the absolute necessity of the Tractarian movement just when it occurred—whether one agrees with all its dogmas or not. The scene of the story is laid in the manufacturing districts of Cheshire—a part of the country with which the author is evidently thoroughly acquainted—about the time of the first Reform Bill; and some of the scenes of primitive rural-life, and studies of old-fashioned country folk, are inimitable. For instance, the turn-out of the reelers, so wittily thwarted by Judith; and the character of Prudence Hooley, who, admitting that death-warnings were sent by the Almighty, "could wish He'd label 'em too" in the interests of timorous individuals. The novel is an unusually clever one.

Novels "with a purpose" are, for the most part, a weariness to the flesh. They are almost always tedious, and generally futile. But, assuredly, if there was ever an instance of the end justifying the means it would be in the case of Mr. Richard Pryce's clever, though painful, story, which, apart from the high nature of its purpose, is anything but tedious, and will, it may be hoped, be also anything but futile. It is a startling and only too lifelike record of a young girl's ruined life; and no human being with the feelings of humanity can read Isabel Gordon's history without a headache. Here is a beautiful, sensitive, highly-cultivated woman reduced by one infernal, overmastering passion to rags and paralysis—I had almost added "death"—but that the kind angel brought the poor child her only possible deliverance from the evil spirit, which was, be it understood, that fatal habit of narcotism, which—especially, as in this instance, in the form of the hypodermic injection of morphia—is a curse which there is only too much reason to fear is slowly, but surely, becoming a prevalent vice among the dearest and best, but weakest of will, in the great human sisterhood. In all sad earnest we recommend *An Evil Spirit*—apart from the fact that it is an admirably written novel—to the consideration of every man and woman in the realm. It is a sign of Mr. Pryce's fitness for his semi-dramatic task that the lurid horror of the tragedy is relieved by unusually good comedy. The humours of the two warm-hearted, cranky old sisters, Miss Howard and Mrs. Gilmour, are laughable, and quite true to nature. It would be rather a delicate question for the casuists whether Grace ought to have revealed the murder; probably, since casuists are human, after all, the verdict would be something like *splendide mendax*!

The *Set of Four Hunting and Racing Stories* is just such a book as one likes to take up in the smoking-room, when rather too tired for severe mental exercise, yet not disposed for complete intellectual inertia. "Played Out," the longest of the three, is possibly not the best. There is not a soul in whom it is possible to take a spark of interest, and we have our doubts as to the details of the trial for murder. But "A Ride in a Snowstorm" is a rattling, steeplechasing story, and the other two are almost as good; while Mr. Gilpin knows what he is about almost as well as poor Whyte Melville could have done.

When Mr. Pinkerton elected to call his little drama of life in the country *A Meadow-sweet Comedy* he must have decided to use the term much in the same sense in which it might be applied to "The Winter Tale" or "A City Madam." For, in very truth, it had gone near to be a tragedy, but for the ready wit and pluck of Ella Harwood! The book is distinctly a good one, lifted above the level of a mere idyllic tale by Louisa's absurd but dangerous flight, and the scene in the Ferry Inn. There is a distinct power of character-drawing, as shown in the studies of Dr. Armstrong, Ella, and the Aintree family; and the book is one quite to be read through at a sitting. But surely there was no need to introduce the notion of Harwood's intemperate tendencies. It is unpleasant, and leads up to absolutely nothing.

Readers who are interested in the psychological questions which attract so much attention nowadays, or who are partial to mildly horrible narratives, will find all they desire in *Told in a Trance*—added to which the little romance, though transparent enough from the beginning, is not at all a bad one, and is simply told. The incident of Marion Moore's breaking the window with the Benares-ware box is distinctly ingenious; and altogether the novelette is above the average of "shilling dreadfuls"—which is not, perhaps, saying much.

Miss Dora Russell's latest venture in the field of fiction is provoking: it goes so near to being a capital novel, and, somehow, just manages to miss the goal. Laura Erdley, who relates her autobiography, is almost a heroine in the heroic sense; in fact, her perjury for true love's sake is one of those sins which might be recommended to the care of Sterne's Recording Angel. But why, on earth, must Miss Russell elect to mate her with such a Pharisaical bore as Col. Stanley? The only excuse for Laura is that she married the man out of gratitude—as young ladies sometimes do in novels—without professing to love him, which would surely have been beyond any thinking woman's power. For Stanley was a prig and a jealous tyrant, whom one cannot help suspecting of having thought a good deal of his money's influence, when he claimed the heroine's hand under most unfair advantage. Added to which, he was not a little of a humbug. When he overawed the unlucky girl whom he wished to marry by dim hints of what he could do against Willoughby, he must have known perfectly well that he could do nothing. For, after all, what could he have proved? Simply that Sir Stephen had given Helen the diamond necklet—a fact patent to all the world, and not involving any real criminality. Because it really does not follow that a man, having most improperly bestowed trinkets upon another man's wife, has, therefore, of necessity, beaten her brains out! But, apart from all this, the story is a very readable one. Many of the minor characters—especially Madge Bagot—are cleverly drawn, and the interest never flags for a moment. May we suggest to the author that such a sentence as "What pleasure could such a meeting be to her or I," is not in accordance with the rules of English syntax as generally accepted?

A more ladylike book than *My Own Love-story* it has seldom been our fortune to read; and were it not for the evidence of the title-page, we should certainly have supposed it the work of an elderly spinster. It is not worth while to waste time or words on such a twaddling chronicle of flat small beer.

B. MONTGOMERIE RANKING.

#### RECENT LITERATURE.

As Prof. Brandl's *Coleridge and die englische Romantik* was reviewed at length in the ACADEMY of November 13, 1886, we need now only call attention to the English translation just published by Mr. John Murray. This edition has been prepared by Lady Eastlake, in collaboration with the author; and it gives the original words of all the quotations, besides an etched portrait for frontispiece, about which we

should like to have been told something more. As its title implies, the book comprises both a biographical sketch and a study in the history of literature. From the former part of view, it supplies some interesting materials that had escaped the industry of Mr. Ashe and Mr. Hall Caine, though doubtless much is still reserved in the family records for the life which we are all expecting from the poet's grandson. On the whole, the German (or perhaps we should say, Bohemian) professor has displayed a marvellous skill in penetrating the foreign surroundings of his subject. In default of graver matters, it may be pointed out that Christ's Hospital is described too much as if it were an orphan asylum; and that Linton (*sic passim*) is not on the "southern" coast of Devon (p. 195). Concerning the other aspect of the book, we must be content with remarking—for the benefit of academical legislators at Oxford—that we owe this brilliant essay in literary criticism to one who first won his spurs by examining, with all the apparatus of Early-English philology, the date and authorship of "Thomas of Erceldoune."

*Sultan Stork, and other Stories and Sketches*, by Thackeray. Now first collected. (George Redway.) Since Thackeray's representatives have themselves published two supplementary volumes of his Works, containing a fresh gleanings from his uncollected *opuscula*, it would be hypercritical to blame Mr. Shepherd for showing that he too is able to identify yet other writings by Thackeray—chiefly *juvenilia*—not yet acknowledged. If their literary merit be not great, all possess some personal interest, while two or three of them—such as "Dickens in France" and the review of Carlyle's *French Revolution*—may be said to throw a light upon the history of literature. Regarding "Sultan Stork" itself, which is described as "the one thousand and second night," we may remark that it escaped the diligence of Mr. W. F. Kirby when compiling his bibliography of "imitations," which forms one of the appendices to Sir R. Burton's tenth volume. To some, the appendix to the handsome book before us will be its not least desirable feature. It is a bibliography of Thackeray, enlarged from the now rare volume which the editor first issued in 1880. From this it appears that the last thing that Thackeray wrote (apart from two "Roundabout Papers") was a long notice in the *Times* of May 15, 1863, of "Cruikshank's Gallery," while one of his very earliest serious writings was the well-known essay on the Genius of Cruikshank in the *Westminster Review* of June, 1840. Such little matters are characteristic of the man.

*Morality in English Fiction*. By James Ashcroft Noble. (Simpkin, Marshall & Co.) In this essay the author of the delightful *Pelican Papers* discourses on the growth of the moral sentiment as it is exhibited in the English novel, from the time of Richardson and Fielding, when this form of fiction had its birth, to the time of George Eliot when, as he seems to think, it has reached its crown and summit. He points out that there was a moral purpose in the novels of the last century as well as in the novels of to-day, but the method of presenting it was very different. The works of Richardson and Fielding were constructed by what he calls "the labelling process"—that is to say, each character and each action was, so to speak, "ticketed with its moral quality to avoid the possibility of any mistake being made even by the most careless reader." Each character was an incarnation of some given virtue or some given vice. The modern novelist is more artistic. He seeks to effect his moral purpose by portraying vice and virtue and their fruits as they really do exist in men and women, yet which, but for his aid, might never be



known or properly considered by the world at large. Mr. Noble distinguishes further between the quality of the morals of the last century and this. He finds that the morality which is to be extracted from the fiction of the eighteenth century "is a morality of acquiescence in certain current standards." To Richardson the standard was "respectability" as approved by society. To Fielding "it was the outcome of a natural and healthy, though somewhat unregenerate, instinct." A change then came over the spirit of mankind and with it over the tone of the novel. Acquiescence gave place to dissatisfaction. Of Scott, Mr. Noble says, in passing, that no really great works in imaginative literary art are "so markedly unmoral" as his. He did not,

"like his predecessors, expound the current morality, nor did he, like his successors, protest against it. He simply accepted it as a fact, just as he accepted the law of gravitation; and he has no more to say to contending moralists than to contending men of science."

The later novelists, whom Mr. Noble proceeds to discuss, excite interest from their "vivid presentation of human beings brought face to face with great and perplexing problems, or agonised by the stress and strain of the strong elemental forces of passion." Having thus justly discriminated between the character of the old fiction and the new, Mr. Noble examines the latter as it is represented in the works of Thackeray, Dickens, Charles Kingsley, Charlotte Brontë, and George Eliot. He considers that Thackeray's novels are characterised throughout by "a pervading insincerity"; and that the reason Dickens is so much more widely popular is that "the ethical element in his books is so much simpler in its nature and more direct in its appeal than the same element in the stories of Thackeray." We cannot follow in detail Mr. Noble's careful analysis and comparison of the various novelists. It is an excellent piece of work, often convincing, and always provocative to thought. He seems to us to overvalue George Eliot. In these days, when the fashion is rather to decry her unduly, it is refreshing to find an able critic like Mr. Noble so heartily enthusiastic in her praise. Nevertheless, we cannot grant all he claims for her. We close her books feeling instructed always, but seldom morally elevated and stimulated. No doubt what she writes is true; but she does not rise to the height of great truths. Mr. Noble protests that the verdict that her books are melancholy is "of all possible criticisms the most irrelevant and pointless." "Life," he says, "is melancholy to everyone who can grasp its larger aspects." Emphatically, no! Life is melancholy to those who do not grasp its larger aspects. Seen wholly, it is not melancholy, but serene. It is melancholy to George Eliot, because she dwells too much on the Dorotheas and Lydgates and Adam Bedes of the world—persons not evil, but whose moral growth is stunted; by no means, as she supposes, persons of the calibre of saints and martyrs and heroes. Dickens, despite his exaggeration and his bathos, is in certain respects a healthier writer than George Eliot. He at least shows us, in contrast with wrong and misery, some beautiful ideals. To him wrong and misery are temporary things to be swept away. George Eliot leaves us with the impression that they belong to the normal condition of mankind. Assuredly, while we say this, we are not blind to George Eliot's real and great worth. Perhaps even Mr. Noble does not say too much in praise of her, but only omits to note her limitations. His essay is dedicated to "the honoured and beloved memory of George Eliot, great as a literary artist, and equally great as an ethical inspirer," and he adds a fine sonnet.

*Cucumber Chronicles.* By J. Ashby-Sterry. (Sampson Low.) According to his preface, the author of this nicely printed little book emulates the philosopher of Lagado in the attempt to extract sunbeams from cucumbers. "Nineteen vials" containing Mr. Ashby-Sterry's extract are here opened with the laudable object of brightening the dull days of our English climate—in other words Mr. Ashby-Sterry publishes a collection of chatty trivialities. To say that his "sunshine" bears evident traces of its artificial production is to state a fact in the mildest possible manner. The "Cucumbers" are for the most part such as to excite a pleasant expectation, which is, however, very scantily realised. "The Wooden Midshipman," "Miss Betsey Trotwood's," and other scenes hallowed by Dickens furnish excellent material for the capable light essayist; and what theme could be found more inspiring than those precincts of the Temple associated with the memory of Goldsmith and Lamb? The potentiality for real sunshine inherent in "Cucumbers" like these makes the self-conscious flicker produced by Mr. Ashby-Sterry all the more disappointing. At times Mr. Sterry forgets himself, and then his pages are attractive, and engender a regret that he is not always simple and unaffected. One or two of the essays are bright with such delicate humour and dainty flights of fancy as find favour with the readers of *Boudoir Ballads*. But to speak of the wind as "blowing circular saws, bradawls, and gimlets" is not dainty, nor is it effective. We doubt whether it could properly be described either as fanciful or as humorous.

*Le Romantisme Français.* By T. F. Crane, Professor of the Romance Languages in Cornell University. (Putnam's Sons.) Prof. Crane has done a good and valuable work in compiling from the most celebrated writers in prose and verse of the generation of 1830 a well-printed and very interesting reading-book of the higher kind. There is a useful and unpretentious introduction, a bibliographical article on "books to be consulted" which can also hardly fail to be useful—though it is a rather curious mixture of minuteness in some respects and omissions in others—and a collection of notes which are generally good in themselves, though they sometimes seem to suppose a rather low level of general education in the student. But the fact is that we have really nothing to say against the book, and can recommend it heartily. It is evidently the work of a man who is "sound upon the goose" of literature in general, as well as careful and competent in his particular department of literature. And that is the principal thing in all books of the kind, and the most rarely found.

#### NOTES AND NEWS.

THE long-expected volume on *Keats*, by Mr. Sidney Colvin, in the "English Men of Letters" series, will be published on June 11.

MESSRS. MACMILLAN will publish immediately a new novel, in three volumes, entitled *Ismay's Children*, by Mrs. Noel Hartley, formerly known to her friends as Miss Laffan, and to the public only as the anonymous author of "Hogan, M.P.," and several other brilliant stories.

MR. GEORGE HOOPER'S *Sedan*, the Downfall of the Second Empire, will be ready for publication next week. It will contain, in addition to a general map, plans of the principal battles. It forms a companion volume to the same author's *Waterloo*, the Downfall of the First Napoleon.

MR. SAMUEL BUTLER is engaged upon a new work, to be entitled *Thought, Word, and Deed*, in their relations to feeling and to one another.

THE Paris publishing house of Hachette has undertaken the issue of a series of literary biographies, somewhat after the pattern of the "English Men of Letters." The series is to be called "Les Grands Ecrivains Français"; and, as will be seen from its sub-title—"études sur la vie, les œuvres, et l'influence des principaux auteurs de notre littérature"—special attention will be given to the influence of each author upon the historical development of the literature of France. The volumes, of which some eighteen have already been arranged for, will be published at two francs, and will each have a portrait reproduced by photogravure. The two first, to appear immediately, will be *Victor Cousin*, by M. Jules Simon; and *Mad. de Sévigné*, by M. Gaston Boissier. Among others of special interest we may mention *George Sand*, by M. Caro; *Turgot*, by M. Léon Say; *Montesquieu*, by M. Albert Sorel; *Villon*, by M. Gaston Paris; *Rousseau*, by M. Cherbuliez; *Balzac*, by M. Paul Bourget; *Musset*, by M. Jules Lemaitre; *Sainte-Beuve*, by M. Taine; and *Guizot*, by M. Gabriel Monod. The general editor of the series, though his name does not appear on the prospectus, is M. J. Jusserand, who (we may add) will shortly publish on his own account a work on the history of the novel in England, being the substance of a course of lectures he has been delivering at the Collège de France as suppléant to Prof. Guizot.

THE June number of *Time* will contain an important article entitled "The Reason d'être of Radical Unionism," describing the position of the "Left Centre" under Mr. Chamberlain. The article, though unsigned, is said to have been inspired from headquarters. The same magazine will also contain an article on "Russian Military Conspiracies"—a subject destined to attract attention before long.

MESSRS. DEAN & SON have in the press a work, by Mr. P. L. Simmonds, entitled *The British Roll of Honour*, giving a descriptive account, with coloured and plain illustrations, of the various recognised orders of chivalry, British and Foreign, of different countries, and of the British subjects now living who have received decorations in these orders during Her Majesty's reign.

MR. WILLIAM WESTALL, whose *Phantom City* is now in a third edition, has written another story of incident and adventure, entitled "A Queer Race," which will first appear as a serial in the *Young Folks' Paper*. Later in the year it will be published by Messrs. Cassell & Co. in the same form as *Kidnapped*, *King Solomon's Mines*, &c.

A POPULAR book on the game of cricket, from the pen of that veteran cricketer, Mr. Frederick Gale, better known as the "Old Buffer," will appear next week.

EARLY next month Messrs. F. V. White & Co. will publish a sporting story, entitled *Neck or Nothing*, by Mrs. H. Lovett Cameron; also a three-volume novel, by Mrs. Alexander Fraser, entitled *A Leader of Society*.

A VOLUME, entitled *Correspondences of Faith*, by Henry T. Cheever, is announced by Mr. Elliot Stock.

A NEW edition of Mr. H. Rider Haggard's *The Witch's Head*, will be published early next week.

FOUR editions of the book [of sermons to children entitled *St. George for England*, by the Rev. T. Teignmouth Shore, have already been exhausted, and a fifth edition is now in preparation, which will be issued by Messrs. Cassell and Company in a few days.

MESSRS. LONGMAN & Co. have in the press a new edition of *The Marriage of Near Kin*, by Mr. Alfred H. Huth.

MR. CHARLES MARVIN's recent pamphlet, *England as a Petroleum Power*, is being translated into Russian. His previous pamphlet, *The Coming Deluge of Russian Petroleum*, has appeared twice in a Russian form and twice in German; while his pamphlet on lamp accidents—*The Moloch of Paraffin*—has reached an issue of 30,000 copies, and has also been translated into Russian.

*Correction.*—In the review of Prof. Bastable's *Theory of International Trade* in the ACADEMY of last week, the author's name was unfortunately mis-spelt. The London agents for the book are Messrs. Simpkin, Marshall, & Co.

#### UNIVERSITY JOTTINGS.

WE regret to hear from Oxford that Prof. Jowett is suffering from serious indisposition.

PROF. J. R. SEELEY, who will deliver the Rede lecture at Cambridge on June 15, has chosen for his subject "Greater Britain in the Georgian and in the Victorian Era."

TO-MORROW (Whit Sunday) has been appointed as the day for the service at the University Church at Cambridge in commemoration of the Queen's jubilee. Bishop Barry, of Sydney, will preach the Ramsden sermon on the occasion; and the university volunteers will attend—not in their academical costume, but in uniform.

PROF. FREEMAN will deliver two lectures at Oxford, on June 8 and 10, upon "The History and Monuments of Palermo"; and Prof. Burrows will give a public lecture, on June 3, upon "The History of the Cinque Ports."

THE new Bodleian statute will come up for discussion in congregation at Oxford on Tuesday next, May 31. The most important amendment is that backed by forty-three resident M.A.'s, advocating the lending of "English and foreign standard works, the monographs, the learned periodicals, and the *Transactions* of societies relating to their subjects." In reply to this, Prof. Chandler has issued a final pamphlet, reiterating his opposition to all lending. He offers the alternative to students who cannot read in the library that they should buy the books they want; and he mentions incidentally that, during the past ten years, one-fifth of his own annual expenditure has been devoted to the purchase of books.

A BUST of the late H. A. J. Munro, executed by Mr. Wiles, has been presented to Cambridge University by the Rev. Dr. G. J. Blore, of Christ Church, Oxford.

MR. MAUNDE THOMPSON's course of lectures at Oxford on "Latin Palaeography" came to a conclusion this week. They have been attended by some fifty students, and have been in all respects most successful.

AT the last meeting of the Cambridge Philological Society the following resolutions were received from the sister association at Oxford with reference to the plan for the reform of Latin pronunciation, which was printed in the ACADEMY of March 12:

"1. That the Oxford Philological Society, having examined the paper on Latin pronunciation issued by the Cambridge Society, agree generally with its conclusions as representing the present state of knowledge on the subject.

"2. That they recommend that it be, as far as possible, adopted in practice, especially (in the first instance) as regards the vowel sounds, the consonants *c* and *g*, the sound of *t* in *ti*, and quantity."

THE annual dinner of the Palmerston Club will be held at Oxford on June 11, when the guests will be Lord Granville, Sir George Trevelyan, and Mr. R. B. Finlay.

A NEW university, or rather college, has

been founded at Worcester, Massachusetts, by the munificence of Mr. Jonas G. Clark, after whom it will be named, and who will be the first president. His endowment consists of the sum of two million dollars in all (£500,000); and he has expressed his wish that the institution be kept beyond the reach of partisan influence and sectarian bias, and that the courses of instruction should be made to embrace as wide a range as possible in theology, philosophy, science, literature, and art.

#### OBITUARY.

MR. EDWARD CAPEL WHITEHURST died at Treneglos Gulval, near Penzance, on May 13, after an illness of some months, and was buried on May 16, in Gulval churchyard. He was born at Havering-atte-Bower in 1824; and, after being educated at St. Paul's school from 1835 to 1840, was admitted as an attorney, and practised in London for a quarter of a century. During this period of his life he laboured energetically for the promotion of Liberalism in many ways, but especially for the adoption of the system of voting by ballot in municipal elections. In 1865 he withdrew from active business into retirement, first in the village of Madron, and next at Gulval—both near Penzance—and solaced his leisure hours with the amusement of writing for the current periodicals. He contributed to the *British Quarterly Review* and the *London Quarterly Review*, but he was more intimately connected with the *Westminster Review* than with any other publication. From 1873 to a recent date many articles from his pen, reviewing the chief political works of the day, appeared in its pages, and among these reviews were notices of the memoirs of Baron Stockmar, Lord Macaulay, Lord Althorp, and Sir John Bowring. His brother, Mr. Felix Whitehurst, was long known as the Paris correspondent, under the *régime* of the third Napoleon, of the *Daily Telegraph*. C.

#### MAGAZINES AND REVIEWS.

DR. BAIN opens the current number of *Mind* with an article on "Association" controversies. The article deals with the best way of setting forth the Laws of Association, and critically considers the suggested improvements of Mr. Ward, Mr. Bradley, Prof. Wundt, and others. The writer shows his customary shrewdness of insight and pointedness of style, and has produced a very readable and suggestive paper. In a second article on the "Perception of Space," Prof. William James develops his idea of how a distinct, minutely subdivided presentation of space gradually emerges from the primordial sense of "bigness" that is involved in all sensation. The article is strikingly ingenious throughout. The writer shows himself not only abreast with the latest discussions of the subject, but a careful observer of out-of-the-way facts. The most original part of the article is that in which he seeks to substitute, for the muscular feelings which are commonly supposed to play a prominent part in the development of the space perception, what he calls the joint-feelings, or those sensations which arise by the effect of movements of the limbs on the sensitive surfaces of the joints. These papers promise to be the most important discussion of the psychology of space that has appeared for some time, at least in the English language. Mr. Edmund Gurney gives us the first of a new series of papers on the problems of hypnotism. The writer is always thoughtful, painstaking, and thorough, and the present article clearly displays these qualities. One must confess, however, that the results here reached are not as luminous as they might be. This may very likely be due to the complexity of the

facts and to our very imperfect knowledge of them; and if Mr. Gurney were a shade less conscientious in keeping within the limits of well-established facts, and were disposed to indulge in a little bold conjecture, he might very probably produce something more striking. An article on the "Logic of Classification," by the Rev. W. L. Davidson, is chiefly remarkable as suggesting that a bare serial arrangement is sometimes inadequate. This he illustrates by a reference to the classification of the sciences, and more particularly the proper place of ethics in such an arrangement. The concluding article, on "Philosophy among the Jesuits," by Mr. F. Winterston, contains some curious historical information. The Jesuits cannot be said to have contributed anything to philosophy, of which, on the whole, they fought rather shy; but their attitude towards it at different times is highly characteristic, and was, perhaps, worth recording.

THE new number of *Brain*, which now appears as the organ of the Neurological Society of London, under the editorship of Dr. de Watteville, is taken up by an elaborate paper on the "Muscular Sense" recently read before the society by Dr. Bastian, and a report of the long and important discussion which followed. This will be of the greatest value not only to the medical profession but to all physiologists and psychologists. It serves to show how difficult it is in the present state of our knowledge to assign the exact nervous conditions of the sensations which accompany muscular action. Dr. Bastian's contention is that the muscular sense is a function of sensory and not motor processes; and he refers the seat of it to what he calls kinæsthetic centres in the cortex, which take the place of what Dr. Ferrier and others regard as motor centres. The discussion illustrated a kind of three-cornered duel. Dr. Bastian was opposed on one side by Dr. Ferrier, who, while agreeing that the muscular sense is connected with afferent and not efferent nerve-processes, defended the position that the region of the cortex in question is motor and not sensory; and on the other side by Sir James Crichton-Browne, Dr. Hughlings Jackson, Mr. Sully, and others, who adopted the view of Dr. Bain and Prof. Wundt, that the sense of muscular effort is connected with the outgoing process of motor innervation.

#### "GOD SAVE THE QUEEN" IN SANSKRIT.

RAMA KRISHNA SHASTRI, the son of Pandit Gangā Dhara Shastri, has just written a most spirited and learned defence of Prof. Max Müller's Sanskrit rendering of "God save the Queen." That rendering, which was sung at the opening of the Colonial and Indian Exhibition, and has been used at the celebration of the Empress's Jubilee in India, seems to have displeased several Oriental scholars in England. They appealed to the pandits of Benares and Calcutta, and persuaded them to write a criticism of Prof. Max Müller's translation. Their critical remarks, written in Sanskrit, were published at Calcutta, and circulated in India and Europe. Rama Krishna Shastri's reply, which is likewise written in Sanskrit, does not only contain a minute defence of every incriminated passage in Prof. Max Müller's metrical and rhymed translation, but shows, by references to Pāṇini, the *Amarakosha*, and the recognised authorities on Indian rhetoric, that the critics and their patrons have been guilty of excessive rashness (*parama-sāhasa*), useless chatter (*vyarthakolāhala*), and ignorance of Sanskrit grammar. The title of the essay is "Doshoddhāra," i.e., "Removal of Mistakes."



## THE HISTORY OF THE INVENTION OF PRINTING.

V.

MOST authors on the invention and spread of printing assert, with more or less emphasis, that there is, so to speak, a continuity of type, or model of type, from 1454 down to—yes, perhaps, down to our own period.

Speculations are always hazarded as to where the first printers of Strassburg, Bamberg, Subiaco, Cologne, Augsburg, Basle, Venice, Paris, Alost, Utrecht, Louvain, Bruges, Westminster, Oxford, &c., learnt the art of printing, or, rather, the art of casting type. Some assume that Johan Gutenberg and Peter Schoeffer either supplied their pupils, on the latter setting up a business of their own, with a quantity of the types which they themselves employed, or transferred to them their own cast-off types; or the pupils themselves cut and cast their own types, but always, more or less, imitating the types which they had seen employed in their master's printing-office. Some even assume that the great difference observable between the types with which Gutenberg and Schoeffer are said to have started printing, and those which, for instance, Caxton used at Westminster, or Veldenaer at Utrecht, only arose from the Gutenberg and Schoeffer type having been successively imitated (closely, it is true, but always with a shade of difference) by the printers who wandered away from their masters, and cast a type of their own. Already in 1884, when writing on Palaeography in the ACADEMY of October 11, I took the opportunity of calling attention to these erroneous views, in quoting a well-known author on writing, who said that

"the first printers being Germans, they naturally imitated the black-letter of the monkish missals then locally in fashion. . . . When the art of printing was carried south of the Alps by the German monks of Subiaco, they took with them their black-letter types, but soon found it desirable to conform to the requirements of the Italian book-market by an imitation of the finer forms of the elder minuscule which had come into fashion among the Italian scribes. The Lactantius, printed at Subiaco in 1465, for which the types were cut by Sweinheim, is the first book in which an approach to the rounded Roman forms is seen. Two years later, in 1467, Sweinheim printed at Rome, with greatly improved types, the Epistles of Cicero. In 1470 these Roman types, as they were called from the place where they were first adopted, were brought to Paris, and used at the Sorbonne for the first book printed in France."

This is exactly the contrary of what we do see happen.

When we examine the first printed book or document of the different places enumerated above, whether of Mentz or of Strassburg, Subiaco, Cologne, Rome, Augsburg, Basle, Venice, Paris, Spire, Alost, Utrecht, Saragossa, Westminster, Oxford, London, &c., till the moment (say, 1480) that printing has spread to almost all the chief towns of Germany, Italy, Switzerland, France, the Netherlands, Spain, and England, we see that not a single printer carried away with him, as is erroneously asserted, a set of types or a set of punches or moulds, from his master; but we find that every printer adopted the same method in establishing his printing-office, namely, he cast a set of types as closely as possible after the model of a particular MS. which he or his patron desired to publish. With the types with which a printer starts he prints a second, a third, a fourth work, or more; or, as we see in some cases, he discards his first type after having employed it in the printing of one book or a single document. But there is never any doubt as to the first step which a printer took in procuring his first or his new set of types. It is simply imitating the handwriting of some

MS. provided for him in the place where the printer settled.

So when we compare the thirty-line Indulgence printed by Schoeffer in 1454 with the MS. copy of the same Indulgence dated April 10, 1454, which has recently come to light, we perceive at once that the types used in printing that document were specially cast for the purpose after the model of the handwriting employed for the written copies, which is clearly the letter-hand of which I have spoken above. We know that the types of the thirty-six line and forty-two line Bibles, and those of the Psalter of 1457, are the closest imitations of the church handwriting customary at the time of their production. And as the text, or brief-type, of the thirty-one line Indulgence closely resembles that of the thirty-line Indulgence, we may be quite sure that the types for that document were also cast in close imitation of some written copy. So, at Subiaco, Sweinheim and Pannartz cut, no doubt, their types after the handwriting of some MS. of Cicero or Lactantius preserved in the convent there, regardless of any types that they had seen at Mentz or elsewhere. They abandoned their Subiaco type when they settled at Rome, and cast a new one after the model of some Roman MS. The first Venice printers did the same. And when, in 1470, three German printers established a printing-press at Paris, we find them start, not with types brought from Rome, or elsewhere, but with types cast after the written characters then in vogue at Paris, which was, indeed, if we like to call it so, Roman in its character; but it was only Roman in this sense, that the latter was what in earlier centuries would have been called the *Caroline Minuscule*, which was also the French writing. I think it unnecessary to elaborate this point further, as anyone may verify it for himself by comparing any book of the first Paris printers preserved in the Paris library with the writing found in a good many of them—e.g., (a) the *Guill. Fichetus Rhetorica* (paper copy), of which work the British Museum also possesses a copy on vellum, having a prefatory letter addressed to Pope Sixtus IV., the first page of which is written; (b) the *Bessarion Epistolae*, and especially (c) the *Cicero Officia* of 1472, in which the headings have been added in a handwriting which hardly differs from the printed text at all. Moreover, the printers themselves tell us that they cut their types after the model of handwritings. For instance, Arnoldt ther Hoernen boasted (in his *Fasciculus temporum*, Cologne, 1474) that he had imitated the scribe's handwriting so accurately that the book would seem to have been written.

Mr. William Blades, the well-known author of the *Life of William Caxton*, gave, some years ago, an account of the types of the first printers which substantially agrees with my own. His remarks passed under my eyes in 1870; but their bearing escaped me at the time, and it was only a few days ago, long after I had written the above passage, that I read them accidentally again. As Mr. Blades has shown himself to be such a careful and accurate observer of types and printers' habits, I consider it useful to quote him here (vol. i., p. 31).

"The first printer, when he set about forming his alphabet, was never troubled as to the shape he should give his letters. The form which would naturally present itself to him would be that to which he and the people to whom he hoped to sell his productions had been accustomed. It is not at all wonderful, therefore, that the types used in the first printed books closely resemble the written characters of the period; nor that this imitation should be extended to all those combinations of letters which were then in use by the scribes. Thus the Psalters and Bibles which appeared in Germany, among the first productions of the press, were printed in the characters used

by the scribes for ecclesiastical service-books, while more general literature was printed in the common bastard-roman. When Sweinheim and Pannartz, emigrating from Germany, took up their abode at the famous monastery of Subiaco, near Rome, they cut the punches for their new types in imitation of the Roman letters indigenous to the country, although the Gothic tendency still shows itself. In the dominions of the Duke of Burgundy, where the vocation of the scribes had been so extensively encouraged, we find the same plan pursued. Colard Mansion, the first printer at Bruges, was also a celebrated calligrapher, and the resemblance between his printed books and the best written MSS. of his time, is very marked. The same character of writing was also in use in England; and Caxton's types bear the closest resemblance to the handwriting in the Mercers' books, and to the volumes of that era in the Archives at Guildhall."

Nothing could be clearer and more to the point. I only wish to make one observation with respect to the "Gothic tendency" in the Subiaco type, of which Mr. Blades speaks, and of which Mr. T. B. Reed speaks also in his excellent work on *Old English Letter Founders* (p. 41). I must say that I do not myself see any "Gothic tendency" in it; but if there be any, it was not imported by Sweinheim and Pannartz from Germany or elsewhere, but was "indigenous" to Italy, as Gothic writing was by no means unknown in that country. In fact, if any types or models of types had been imported by Sweinheim and Pannartz from Germany into Italy, they would have looked more like Italian than German; for the types used by the first printers of Germany resemble the Italian writing of the time to such an extent that those of the two Indulgences of 1454 might easily be declared to be imitations of Italian handwritings, if we had no other except Italian handwritings to compare them with. It is only when we place them side by side with undoubtedly German products, such as the block-book called the *Endtchrist* (of which a facsimile is given in Sotheby's *Principia Typographica*, II. pl. lxiii.), that we realise that the types of the Indulgences are formed after German writing. And as regards the assertion that the printers imitated in their types the letters indigenous to the country or the town where they settled, though it is a fact that a good many, perhaps I may say most of them, did so, yet the types of the Catholicon of 1460 make it clear, I think, that sometimes the MSS. which served as models for their types were not indigenous to the town or country where the printer was settled. For, the Catholicon type looks Italian, without any mixture of the German element, as seems evident from a comparison of it with the writing of the Dante figured on plate 199 of the first series of the London Palaeographical Society, a MS. Doctrinale preserved in the British Museum (Harl. 2577) and Schum's *Facs.*, 21. But we cannot be too cautious in such matters, as we have very few materials for investigations of this kind.\*

I should like to correct a blunder in my article in the ACADEMY of last week. In the footnote on p. 361, col. 3, for "Panzer," read "Passavant."

J. H. HESSELS.

\* If Dr. Van der Linde had spent the money furnished him by the Germans for the publication of his book in providing us with reliable facsimiles of German products of writing, xylography, and printing, he would have done something creditable to himself and his employers. Instead of that he has squandered German money on a totally unnecessary book, illustrated by a number of foolish plates and portraits which cannot be of the slightest use to anybody.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BAUDELAIRE, Ch. Œuvres posthumes et correspondances inédites de, précédées d'une étude biographique par E. Crépet. Paris: Quantin. 10 fr.
- BÉRENGER-FÉRAUD. Contes populaires des provençaux de l'antiquité. Paris: Leroux. 5 fr.
- BLIBITREU, K. Geschichte der englischen Litteratur in der Renaissance u. Klassicität. Leipzig: Friedrich. 6 M.
- BOURGNET, P. Poésies, 1876-1882. Edet; les Aueux. Paris: Lemerre. 6 fr.
- BUSTY, Ph. Célestin Nanteuil, peintre et graveur. 1<sup>re</sup> Livr. Paris: Monnier. 4 fr.
- CEFFERRE, A., et J. CHRISTOPHE. Répertoire de la Comédie humaine de H. de Balzac. Paris: Calmann Lévy. 7 fr. 50 c.
- GÖLLE, A. Zur Aesthetik der Architektur. Vorträge u. Studien. Stuttgart: Wittwer. 5 M.
- GUILLAUMOT. Manuel illustré de la danse la Pavane, son origine etc. d'après les manuscrits du temps. Paris: Quantin. 6 fr.
- KUPEZANKO, G. Die Schicksale der Ruthenen. Leipzig: Friedrich. 4 M.
- MOUBIER, J. L'art religieux au Caucase. Paris: Leroux. 3 fr. 50 c.
- WUNDT, W. Zur Moral der literarischen Kritik. Leipzig: Engelmann. 1 M. 20 Pf.
- ZOLA, E. Renée: pièce en cinq actes. Paris: Charpentier. 2 fr. 50 c.

## HISTORY, ETC.

- CODEx diplomaticus Nassovius. 1. Bd. 3. Abth. Die Urkunden d. ehemals Kurmainzischen Gebiets. 3. Abth. Bearb. v. W. Sauer. Wiesbaden: Niedner. 22 M.
- DE BAS, F. Prins Frederik der Nederlanden en zijn tijd. Deel I. Schiedam: Roelants.
- DOLLMEYER, A. Geschichte der österreichischen Artillerie von den frühesten Zeiten bis zur Gegenwart. Wien: Seidel. 20 M.
- HÖHNIG, F. Oliver Cromwell. 1. Bd. 1. Thl. 1599-1642. Berlin: Luckhardt. 6 M.
- HUGUES, E. Les synodes du désert: actes des synodes nationaux et provinciaux tenus au désert de France. T. III. Paris: Fischbacher. 40 fr.
- INVENTAIRE sommaire des archives communales de la ville de Strasbourg antérieures à 1790. Rédigé par J. Brucker. 4<sup>e</sup> Partie. Strassburg: Trübner. 15 M.
- LARROQUE, Tamizey de. Les Correspondants de Peiresc (XII.). Lettres inédites écrites d'Aix et de Paris à Peiresc (1598-1610). Paris: Picard. 5 fr.
- ROUSSET, O. Les commencements d'une conquête. L'Algérie de 1830 à 1840. Paris: Plon. 20 fr.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- GÜMBEL, K. W. v. Geologie v. Bayern. 1. Thl. Grundzüge der Geologie. 1. Lfg. Kassel: Fischer. 5 M.
- HAAKE, A. Die Gesellschaftslehre der Stoiker. Berlin: Calvary. 1 M. 60 Pf.
- KOCH, L. Die Entwicklungsgeschichte der Organismen m. besond. Berücksichtg. ihrer Beziehgn. zu den Kulturpflanzen. Heidelberg: Winter. 30 M.
- LAUBE, G. U., u. G. BRUDER. Ammonite der böhmischen Kreide. Stuttgart: Schweizerbart. 16 M.
- MITTHEILUNGEN aus der zoologischen Station zu Neapel. 7. Bd. 2. Hft. Berlin: Friedländer. 16 M.
- NOUVELLON. Philosophie de la nature. Bacon; Boyle; Toland; Buffon. Paris: Didier. 3 fr. 50 c.
- PRITZER, E. Entwurf e. natürlichen Anordnung der Orchideen. Heidelberg: Winter. 4 M.
- SCHMALHAUSEN, J. Ueb. tertäre Pflanzen aus dem Thale d. Flusses Buchtorma am Fusse d. Altaigebirges. Stuttgart: Schweizerbart. 12 M.

## PHILOLOGY.

- POGNON, H. Les inscriptions babyloniennes du Wadi-Brissa. Paris: Vieweg. 10 fr.
- THIS, C. Die Mundart der französischen Ortschaften d. Kantons Falkenberg (Kreis Bolcher in Lothringen). Strassburg: Heitz. 2 M.

## CORRESPONDENCE.

## SHYLOCK AND HIS PREDECESSORS.

London: May 22, 1887.

The letter from me on this subject, which you were good enough to print in the ACADEMY of May 14, throws, I believe, additional light on the history of the composition of "The Merchant of Venice." It is now (in my opinion) capable of demonstration that "The Merchant" is an adaptation of an older play, and that its mode of construction places it in the same category with "The Taming of the Shrew" and the early histories, all of which are well known to be adaptations of older pieces. I am, of course, aware that this theory has been put forward as matter of conjecture already. I propose to treat it as matter of evidence.

Gosson's well-known reference in his diatribe against theatres to a lost play called "The Jewe"—dealing not only with "the greediness

of worldly chusers" but with "the bloody mindes of usurers"—leaves little doubt that the two plots of "The Merchant"—the bond of flesh and the caskets—were seen on the stage in combination in 1579, the year in which Gosson wrote. Gosson's statement is the common property of all the editors, but in itself it does not prove very much. Another piece of evidence of almost equal importance has recently become accessible, and no future editor should ignore it. In the year in which Gosson wrote, Edmund Spenser, the poet, signed a letter addressed to Gabriel Harvey with the words: "He that is fast bownde unto the in more obligations than any marchante of Italy to any Jewe there." Spenser's letter appeared in Gabriel Harvey's "Letter-book," first printed for the Camden Society in 1884, and edited by Mr. E. J. L. Scott. Harvey, when writing to Spenser a few days earlier, showed an intimate acquaintance with the contemporary stage, and assumed a like knowledge in his correspondent. No one will, therefore, deny the reasonableness of Mr. Scott's suggestion that Spenser's eccentric signature is an intentional reminiscence of the lost play of "The Jewe," which, according to Gosson, was then being acted at the Bull. Spenser's words, indeed, substantiate the theory that the lost play set out the misfortunes of an Italian merchant—in a manner resembling "The Merchant of Venice." They suggest, too, that the piece strongly impressed one player of exceptional intelligence, and increase the probability that it attracted the attention of a playwright of greater intellect.

Five years later (1584), as I have already shown, the popular moral-play called "The Three Ladies of London" was printed, and here were included three scenes of altercation between a Jew (Gerontus) and an Italian merchant, his debtor (Mercatore), culminating in the latter's arrest and trial at the former's suit. This episode has no connexion whatever with the slender plot of the rest of the piece. Love, fame and other abstractions, do duty elsewhere for *dramatis personae*, and the introduction of a concrete Jew and his debtor is incongruous and impertinent. The amount and terms of Gerontus's loan are those of Shylock's loan, and these details are not similarly stated in any other known story of a Jewish usurer. The dialogues of Gerontus and Mercatore recall throughout those of Shylock and Antonio. The likeness extends to many phrases which, in Shakspeare's lines, have become almost proverbial. But the dénouement and dramatic point of each play is quite distinct. It is the identity of the pieces in turns of phraseology and in the subsidiary action, and the marked differences in the final features of the plots, that make it unsatisfactory to suggest that Shakspeare borrowed directly from the earlier play. It was not Shakspeare's habit to patch his own work with minute extracts or unimportant "tags" from a predecessor. He was either a borrower on a liberal scale or an inventor beyond all doubt. There is, therefore, but one way to explain the curious resemblances. The phraseology and subsidiary action of both plays owed something to a common source.

It is legitimate to account for the forced entrance of the Jewish episode into "The Three Ladies" by the assumption that it is itself borrowed or adapted (in accordance with a common practice) from an older work—and one possibly of recognised popularity. "The Jewe" of 1579, with its Jewish creditor and Italian merchant, obviously answers all the conditions which that older work must satisfy; and the Jewish episode in "The Three Ladies"—doubtless introduced with a view to lengthening the theatrical life of an old-fashioned morality—becomes a fragment, and the only fragment accessible to us, of the lost

play which dealt at once with usurers and worldly choosers. In this case the many suggestions of the language of Antonio and Shylock to be met with in this fragment of "The Jewe" explain themselves. Shakspeare, like the adapter of the fragment, must have owed something of his phraseology to the lost play. We have already seen the reasonableness of assuming that he borrowed from it his double plot, and it thus appears not unreasonable to regard "The Merchant of Venice" as a direct adaptation of "The Jewe" . . . shown at the Bull—an adaptation involving phraseology as well as plot. At the same time, it must be remembered that the chief aim of "The Three Ladies" is to expose the tricks of traders, and especially of foreign merchants trading with England; and it is probable that the author, in a desire to sharpen the point of his moral, found it needful to distort some of the dramatic point of the Jewish scenes when adapting them from "The Jewe." It is obvious that some allowance must be made for their distortion at the hands of their first adapter. The feeble catastrophe in "The Three Ladies" is probably that adapter's own improvement on his original. But that admission leaves uninjured the theory which explains the marked likeness of phraseology and subsidiary action in the Jewish scenes of "The Three Ladies" and in "The Merchant" by making them independent reflections of the old play of "The Jewe."

As to the ballad of "Gernutus the Jew," I desire to add something to what I have already said. I assumed a fortnight ago that the name (Gernutus) was borrowed from the Gerontus of "The Three Ladies," and that the ballad was composed while "The Three Ladies" held the stage. Now that I regard the Jewish episode in "The Three Ladies" as little more than a fragment of the lost play of 1579, I prefer to regard the ballad as a version of that lost play's plot. Its archaic tone justifies as early a date as 1579; and I find on December 7, 1580, a ballad (not now extant), entitled "An Example of Usurie," entered in the Stationers' registers. The title makes it possible that the entry refers to the ballad of Gernutus.

I would urge future editors to reform altogether their accounts of the sources of "The Merchant of Venice." Fiorentino's "Il Pecorone" undoubtedly recites the story of the Jew's bond and the pleading in disguise of the lady of Belmont in much the same manner as Shakspeare's play. But many of the most artistic details in Fiorentino's story are ignored by the dramatist, and the substituted incidents are no improvements. It is unlike Shakspeare's method of work to do his plot any artistic injury when transferring it from a romance. Moreover, Fiorentino never appeared either in an English or a French dress in Shakspeare's day; and the only edition known was the one printed at Milan in 1558. To assume that Shakspeare had immediate recourse to this volume is to credit him with a knowledge of Italian which he does not exhibit elsewhere. I am inclined to leave Fiorentino out of account altogether, and to ascribe Shakspeare's knowledge of the story solely to the lost play of "The Jewe." Of course the same objections cannot be brought against the theory that sends Shakspeare to the *Gesta Romanorum* for his episode of the caskets. The *Gesta Romanorum* was translated into English, and was popular in his day. But, since Gosson tells us that "the greediness of worldly chusers" was one of the motives of the lost play, the theory is supererogatory. A mass of evidence exists to prove that Shakspeare invariably economised his power, and that he preferred to work over ground that had already been broken by the tiro of his craft rather than seek fields where no sort of dramatic cultivation had been attempted.

SIDNEY L. LEE.



## A LITERARY COINCIDENCE.

Bottesford Manor, Brigg: May 23, 1887.

When we find in a modern writer an idea expressed, or even a turn of a sentence used, which has occurred in some previous writer, we are, many of us, in the habit of assuming that the new writer has helped himself without acknowledgment from the stores of the old one. This conclusion is sometimes just enough. Stealing ideas is by no means an uncommon form of fraud. It is, however, very unjust to assume in every case where a parallelism of thought occurs that the more modern writer is indebted to his predecessor. I have to-day come upon a striking example of this. Byron in "The Siege of Corinth" says of Francesca:

"Her rounded arm showed white and bare:

And ere yet she made reply,

Once she raised her hand on high;

It was so wan, and transparent of hue,

You might have seen the sun shine through."

The same idea occurs in a life of St. Elphege, the martyred Archbishop of Canterbury, which is printed in the *Acta Sanctorum*, April 11, 634. We may be well assured that Lord Byron had never seen or heard of this obscure piece of biographical literature. One passage is as follows:

"Unde corpus illius tanta attenuatum est macie, ut tempore sancti sacrificii, cum manus ecclesiastico more tensus in altum porrigeret, per medias palmarum juncturas claritas aeris perspicui posset."

I am not the discoverer of this parallel passage. It was noticed by Dr. Rock, in his *Church of Our Fathers*, vol. iii., part ii., p. 30., in the year 1854, from which place I have taken the above quotation from the *Acta*.

EDWARD PEACOCK.

## "MAKEBATE."

London: May 23, 1887.

The reviewer of Count Vitzthum's *Reminiscences* in the *ACADEMY* of May 14 (p. 334), writes: "We have no clue to the meaning of the epithet *makebate*." The word means, "a causer and promoter of quarrel," see Bailey; also quoted by Halliwell: *Archaic Dictionary*, ii. 538, as from Nares and Florio. A. HALL.

## APPOINTMENTS FOR NEXT WEEK.

TUESDAY, May 31, 3 p.m. Royal Institution: "The Modern Physiology of the Brain and its Relation to the Mind," III., by Prof. Victor Horsley.  
THURSDAY, June 2, 3 p.m. Royal Institution: "The Chemistry of the Organic World," VII., by Prof. Dewar.

4 p.m. Archaeological Institute: "Evidence of a One-Village Community at Aston in Oxfordshire," by G. L. Gomme; "A Hittite Cylinder and Seal," by Prof. Sayce; "Court Rolls of the Manor of Hildbadstow," by E. Peacock.  
8 p.m. Lionean: "Transpiration and Living Protoplasm," by the Rev. G. Henslow; "Fertilisation of *Cattleya Mossiae*," by Mr. H. J. Veitch; "Light and Protoplasmic Movement," by Mr. S. Moore; "Algae on Tortoise," by Mr. C. Potter; "Nuclei in *Oscillaria*," by Mr. D. Scott.

8 p.m. Carlyle Society.  
FRIDAY, June 3, 8 p.m. Philological: "Connemara Gaelic," by Mr. J. Lecky.

8 p.m. Geologists' Association: "The Formation of Agates," by Mr. W. J. Abbott.

9 p.m. Royal Institution: "The Application of Photography to Astronomy," by Mr. David Gill.

SATURDAY, June 4, 3 p.m. Royal Institution: "Victorian Literature," IV., by Prof. J. W. Hales.

## SCIENCE.

*The Rhetoric of Aristotle*. Translated, with an Analysis and Critical Notes, by J. E. C. Welldon. (Macmillan.)

PERHAPS the highest praise that has ever been bestowed on the *Rhetoric* of Aristotle is that contained in Copleston's *Reply to the Calumnies of the "Edinburgh Review" against Oxford*, 1810, p. 26, where it is described as

"a magazine of intellectual riches. . . . In the

course of the inquiry nothing is left untouched on which rhetoric, in all its branches, has any bearing. His principles are the results of extensive original induction. He sought them, if ever man did seek them, in the living pattern of the human heart. All the recesses and windings of that hidden region he has explored; all its caprices and affections, whatever tends to excite, to ruffle, to amuse, to gratify, or to offend it, have been carefully examined. The reason of these phenomena is demonstrated, the method of creating them is explained. . . . The whole is a text book of human feeling, a storehouse of taste, an exemplar of condensed and accurate, but uniformly clear and candid, reasoning."

Unfortunately, however, it is not always so clear in its reasoning, or so complete in its treatment, as this eulogy appears to imply; for we can hardly claim completeness for a work on rhetoric that says next to nothing on delivery, and is almost entirely silent on Demosthenes. But the language we have quoted may be accepted as a fair description of, at any rate, the first seventeen chapters of what the late Master of Trinity has called, in his edition of the *Phaedrus*, the "inimitable second book" of the *Rhetoric*—the part, in fact, where the author's indebtedness to the hints thrown out in the *Phaedrus* is most distinctly marked. This indebtedness seems, by the way, to have been left out of sight by Mr. Welldon in the passage of his preface (p. vi), where, among other things, he claims Aristotle's treatment of rhetoric, in its relation to psychology, as distinctly original. Probably, the best known passages in the part of Aristotle's work to which reference has just been made are the descriptions of the characters of youth and old age, both of which are excellently rendered in Mr. Welldon's translation. But these are far too long to quote, and we must, therefore, be content with citing his rendering of the immediately subsequent chapter on the characteristics of the prime of life.

"As to persons who are in the prime of life, it is evident that in character they will occupy a position intermediate between the young and the old. They will be exempt from the excess of either; they will be neither excessively confident, as excess of confidence is foolishness, nor excessively fearful, but will preserve a proper balance of confidence and fear; they will be neither universally trustful nor universally distrustful, but will rather form their judgment in accordance with the facts; their rule of life will be neither honour only nor expediency only, but both; and neither parsimony nor extravagance, but a proper mean. The same will be true in regard to passion and desire. They will combine temperance with valour and valour with temperance, these being qualities which are distributed separately among the young and the old; for the young are brave and licentious, and the old are temperate and cowardly. It may indeed be said generally that, wherever there are advantages distributed between youth and age, persons in the prime of life enjoy both, and that, wherever there are excesses or defects inherent in youth or age, they observe moderation in respect to them. The body, I may say, is at its prime from 30 to 35, and the soul about 49."

It is to the last sentence of this chapter that Mr. Welldon might more appropriately have referred in his note on p. 35 (I 5 § 11), where he happens to mention instead the parallel passage in the *Politics*. It was a favourite quotation of no less a headmaster

than Dr. Arnold, as is stated by Sir Alexander Grant, who drily adds:

"It has been observed that university undergraduates are apt to consider these ages as set too high, while senior tutors have been known to complain of them as only applicable to precocious southern nations" (*Aristotle*, p. 89).

But, curiously enough, not one of the commentators on the *Rhetoric* has drawn attention to the interesting fact that, as Aristotle was born in 384 B.C., and probably published his *Rhetoric* about 336, the author himself was probably "about 49" when he penned this passage.

As shorter specimens of Mr. Welldon's skill as a translator we may cite his rendering of II 20 § 8, *ὁμοία γὰρ ὡς ἐπὶ τὸ πολλὸν τὰ μέλλοντα τοῖς γεγυόσιν*, "inasmuch as history tends to repeat itself"; and of I 5 § 6, *φιλεργία ἀνελευθερίας*, "an industry that never degenerates into vulgarity." He appears less happy in his rendering of "Antigone," 457, quoted in I 13 § 2, *κοῦδεῖς οἶδεν ἐξ ὅτου φάνη*, "and no man knoweth whence it came or how"; for the notes of time in *νῦν*, *ἐχθές* and *αὐτὸν* in the previous line, show that *ἐξ ὅτου* means *ἐξ ὅτου χρόνον*, and confirm Mr. Cope's version: "And none doth know *what* time it came to light." Again, it is surely better to leave untranslated the diminutives *χρυσιδάριον*, *ιματιδάριον*, and *ροσημάριον*, which are quoted from Aristophanes in III 2 § 15, than to coin such equivalents as *goldlet*, *tunickin*, and *sickiness*, and thus unconsciously to justify Aristotle's own warning, as rendered by Mr. Welldon: "In the use both of epithets and of diminutives it is necessary to be cautious and never to lose sight of the mean."

A word of praise is due to the clear and concise analysis prefixed to the translation, and also to the constant pains taken in the notes in suggesting improvements in the ordinary punctuation of the text. Mr. Welldon will be interested to find that several of his suggestions (*e.g.*, those on pp. 72, 141) have been anticipated in the very useful edition of the text, edited by Roemer in the Teubner series, which does not appear to have come to his knowledge, although it happens to have been published more than a year before his translation, and was mentioned at the time among the "Selected Foreign Books," in the *ACADEMY*. Exception may perhaps be taken to some of the minor details of the "critical notes," in which the translator states the text that he adopts, or the reasons for his interpretation. In all cases in which the suggestion is not his own, he might have briefly indicated the authority for the reading which he accepts or rejects. Thus, on p. 3, he omits to mention that *συνηρηται*, which he does not accept, is the reading of all the MSS, and that *συνήρηται*, which he adopts, was preferred by Muretus. On p. 42 (I 6 § 15), the alteration of *μνήμαι* into *μνήμη* seems to be attributed to Spengel, whereas it was really first made by Vater (not by Victorius). On p. 132 (II 4 § 27), it might have been stated that *οὐς θαρροῦμεν*, preferred by Shilleto, is the reading of the best MS, and is supported by the *vetus translatio*, and approved by Spengel and Roemer. On p. 153 (II 8 § 16) the proposal to place the words *καὶ τὰς πράξεις* before *καὶ λόγους* was made by Thurot. On p. 225, *αὐτῇ* (III 1 § 4) is supported by

the scholiast; on p. 231 (III 2 § 8), τοσούτω is due to Victorius; and on p. 259 (III 10 § 7), ἀγαρόντα, to the transcript of the passage in Dionysius of Halicarnassus. On p. 57 (I 7 § 40), τῷ δοκεῖν is due to Munro; and on p. 61 (I 9 § 11), the omission of μικροψυχία δὲ τοῦναντίον was suggested by Spengel. On p. 63, Bergk's text of the fragment of Sappho, quoted in I 9 § 10, is not quite correctly reproduced; and on p. 84, the reader is referred to Thompson's note on the *Gorgias*, 484 E, for a full discussion of a fragment of the *Antiope*, which is still more fully treated in an appendix to Cope's translation of that dialogue. Again, on p. 249 (III 8 § 1) we read: "It was part of Cleon's policy to pose as the champion of those who, like freedmen, could not appear for themselves in court; and the children, whether in *Aristotle's* time or later, seem to have caught up his invariable name;" where *Aristotle's* must be a mistake, surely, for *his* (Cleon's). On p. 260 (III 10 § 7), it would be better (with Wolf and Roemer) to bracket ἐκκλησίας, attributing its insertion to a marginal explanation of συνδρομάς. The text would then run: εἰλαβεῖσθαι ἐκέλευε μὴ πολλὰς ποιήσῃσι τὰς συνδρομάς [ἐκκλησίας]. On p. 278 (III 14 § 6), something has gone wrong with Mr. Welldon's translation of the fragment from the exordium of the poem of Choerilus on the Persian wars:

ἦγεο μοι λόγον ἄλλον, ὅπως Ἀσίας ἀπὸ γαίης  
ἦλθεν ἐς Εὐρώπην πόλεμος μέγας.

The obvious meaning is:

"Sing me now another story, tell me how from  
Asia's land

Came a great war into Europe";

but Mr. Welldon prints it as two separate fragments, thus:

"Teach me another strain, how Asia's soil,"

or

"To Europe came a mighty war."

But these, perhaps, are only trifles. It is somewhat more serious when on p. 6, all the difficulties attending a completely satisfactory account of an "enthymeme" are too briefly dismissed by accepting the popular description which defines it as an *imperfect* or rhetorical syllogism, without taking into consideration Aristotle's own (I 2 § 13) statement that the constituent parts of an enthymeme are, not always, but *often*, "fewer than those of the primary or normal syllogism." It appears impossible to reconcile this statement with the view that the enthymeme is an imperfectly expressed syllogism; and it therefore seems better to accept the view of Sir William Hamilton, in his *Lectures on Logic* (I, p. 386-391), that the difference between the enthymeme and the syllogism is that the premisses and conclusions of the former are "never more than probable and contingent, which follows from the nature of its materials, human actions, characters, motives, emotions" (Cope's *Introduction*, p. 102 f.). This is consistent with Aristotle's description of the enthymeme as a συλλογισμὸς ἐξ εἰκότων, ἢ σημείων (*Analytica Priora*, II 27, p. 70 a 10); and the same opinion is also maintained, with some diffuseness, by De Quincey in his *Essay on Rhetoric* (*Collected Works*, x pp. 23-28), and more concisely and, we think, conclusively by Prof. Jebb in his *Attic Orators* (II 290).

Lastly, on p. 181, we are told that the line ὥς δ' ἐστὶ μύθων τῶν Λιβυστικῶν λόγος is quoted by Hermogenes from the "Myrmidons" of Aeschylus, whereas that rhetorician does not quote the line at all; but, like Theon and Nicolaus Sophistes in later times, simply mentions μῦθοι Λιβυκοί in his *Progymnasmata* (p. 1). The line in question is really the first of a well-known fragment preserved by the scholiast on Aristophanes, "Aves," 808:—

ὥς δ' ἐστὶ μύθων τῶν Λιβυστικῶν λόγος,  
πληγὴντ' ἀπράκτω τοῖσι τὸν αἰτὸν  
εἰπεῖν ἰδόντα μηχανῇν πτερώματος,  
τὰδ' οὐχ ὅπ' ἄλλων ἀλλὰ τοῖς αὐτῶν πτεροῖς  
ἀλίσκομεθα.

We trust that the able headmaster of a school that numbers Byron among its many distinguished *alumni* will have an early opportunity of stating in a revised edition of a work, which is sure to be widely used among English students of the *Rhetoric*, the exact authority for the fragment of Aeschylus which is the original source of Byron's famous simile in "English Bards and Scotch Reviewers":

"So the struck eagle, stretched upon the plain,  
No more through rolling clouds to soar again,  
Viewed his own feather on the fatal dart,  
And winged the shaft that quivered in his heart."

J. E. SANDYS.

#### SCIENCE NOTES.

THE Zoological Society propose to commemorate the jubilee of the Queen by holding a general meeting on the lawn of their gardens on Thursday, June 16, at 4 p.m. After the silver medal has been awarded to the Maharaja of Kuch Behar, the president (Prof. Flower) will give a short address on the progress of the society during the past fifty years; and there will follow a reception.

IMPLEMENTS of jade are occasionally found along the coast of British Columbia and Alaska, extending to a considerable distance inland, especially along the lower parts of the Fraser and Thompson rivers. It has long been matter of dispute whether the jade of these implements was of local origin, or had been transported from Asiatic sources. Dr. G. M. Dawson, of the Geological Survey of Canada, has contributed to the *Canadian Record of Science* a paper in which he adduces evidence to prove that the material was worked in the locality, boulders of jade having been found in the Valley of the Fraser, although the mineral is not yet known to occur *in situ* in British Columbia. Dr. A. B. Meyer, of Dresden, some time ago called attention to the occurrence of jade in Alaska as evidence that the American implements were not necessarily worked from a mineral of Asiatic origin.

#### PHILOLOGY NOTES.

PROF. LUDWIG, of Prague, whose translation of the Rig-Veda, in spite of the abusive criticisms with which it was received, is now recognised to be by far the best, will soon publish a complete dictionary of the Rig-Veda, embodying the latest results of Vedic scholarship.

THE issues of the Pali Text Society now passing through the press are the first part of the *Digha Nikāya* and of Buddhagosa's commentary on it, the *Sumangala Vilāsinī*, under the joint editorship of Profs. Rhys Davids and Estlin Carpenter; the *Vimāna Vatthu*, edited by E. K. Gooneratne; and the *Saddhammapāyana*, edited by Dr. R. Morris.

We have received from India a new edition of the *Hitopadesa*, by Prof. Peter Peterson, of

Bombay. The text is founded on a collation of the best MSS., and will probably become in future the *textus receptus* of this interesting collection of fables. Prof. Peterson ascribes the authorship to Nārāyana.

PROF. PETERSON has also recently published his third report on the "Search for Sanskrit MSS. in the Bombay Circle," which is full of important matter.

AMONG the most recent publications of the Bengal Asiatic Society just arrived from Calcutta is the first fasciculus of a work likely to prove of considerable importance for the study of Buddhism. This is the *Ashtasāhasrikā Prajñāpāramitā*, a text representing the philosophy of the Mahāyāna school. The text is edited by Dr. Rājendralāla Mitra from MSS. in Calcutta libraries, from a fine copy sent from London by the Royal Asiatic Society, and from two early palm-leaf MSS. acquired by Mr. Cecil Bendall in Nepal, and left by him in Calcutta for use for this edition. It is much to be regretted that the text is not accompanied by extracts, at least, from the commentary existing in MSS. in the Bengal Asiatic Society's own library and in that of the Mahārāja of Nepal.

THE Straits branch of the Royal Asiatic Society—which has recently shown its active life by the publication of a volume of selections from transactions of learned societies relating to the Malay peninsula—now gives us in the last number of its *Journal* the first instalment of an elaborate bibliography of Siam, compiled by Mr. E. M. Satow, formerly a student interpreter in Japan, and now British Consul-General at Bangkok. This bibliography, which will comprise nearly three hundred numbers, is intended to include not only periodicals and transactions, but also the works of early writers and travellers who make but incidental mention of Siam. The order adopted is that not necessarily of the publication but of the date of the writer, for not a few of the writings, though of the seventeenth century, have been published quite recently. We may mention that this branch of the Asiatic Society publishes, besides its half-yearly *Journal*, a separate issue of "Notes and Queries." Both may be obtained in this country from Messrs. Trübner.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—  
(Monday, May 9.)

THE Rev. G. F. Browne, president, in the chair.—Sir G. Duckett, Bart., communicated a deed of agreement for twenty years between the Lord Abbot and Convent of Clugny and the farmers of Offord (Huntingdonshire), dated 1237, and made some remarks thereon, showing how the deed bore upon the life of a village community in the thirteenth century and upon the monetary values of corn and cattle. The original of this deed is preserved in the "Burgundy Collection" of the Bibliothèque Nationale at Paris, and appears to supply the first documentary proof of the origin of the distinguishing name Offord Cluny.—Prof. Macalister exhibited a few of a large collection of skulls, recently procured for the Anatomical Museum of the University by Mr. E. A. W. Budge. The whole collection consists of 108 skulls taken from graves near Asswān, and are in two series: one from graves of the early periods of the New Empire, about B.C. 1300; and a second series from graves of a later date, about the XXVth Dynasty. A collection of this kind, made under the direct inspection of such a competent scholar as Mr. Budge, is of importance, as hitherto the subject of Egyptian ethnology has been in an unsettled state. From time to time writers have supposed the Egyptians to be related to Indo-European, Semitic and African, and even to Australoid stocks; and hence such a fine collection of skulls, which are mostly males, and mostly belonging to persons of the priestly class, is of the first importance, and Prof. Macalister hopes



to be able to lay before the society a detailed account of his results, as soon as he has had time to measure them fully.—Dr. G. Cunningham made the following observations upon a point which Prof. Macalister had raised respecting the teeth of these early Egyptian skulls: "The remarks of Prof. Macalister on the stunted nature of the third molar or so-called wisdom-tooth are most interesting, and I can certainly confirm his statement as to the lack of development of that tooth in civilised life. If, as he says (and I think rightly), the diminution in size and form is indicative of the functional disuse of the teeth and jaws owing to the civilised condition of the Egyptian *cuisine* of those distant times, and if the present descendants of that ancient race have retained a *cuisine* calling for little use of teeth and jaws, the present condition of the third molar in the mouth of the modern Egyptian may perhaps throw some light on the rate at which that tooth is disappearing from the mouth of the civilised man of our own time. The rudimentary character of the third molar has been much discussed both in this country and in America, and an examination of these skulls may give a new aspect to the discussion of that interesting subject."—Mr. E. A. W. Budge exhibited some Egyptian antiquities, which he had acquired for the Fitzwilliam Museum. He proceeded to describe them as follows: "The small collection of objects, which I have the honour to describe to you to-night, was purchased at Luxor, the modern representative of ancient Thebes, and at Akhmim, in ancient days called Panopolis. Owing to the limited sum of money placed at my disposal by the university, I was compelled to pass by several very interesting objects, and to buy only such as I knew were becoming more and more rare each year. I endeavoured to make the small collection include specimens of all the important small Egyptian antiquities. I made no attempt to buy scarabæi inscribed with royal names, knowing from experience that no public body with limited means can ever compete with private collectors, who will give, practically, fabulous sums for such objects. Though nearly the whole of Thebes on the eastern bank of the Nile is a cemetery, and awaits excavation, and the supply of antiquities must be nearly inexhaustible, still the number of good objects offered for sale by the natives is small. As Thebes was the capital of ancient Egypt during a thousand years of its most flourishing period, it is only to be expected that the most beautiful, and at the same time valuable, things should be found in the tombs of its dead and gone inhabitants. The peculiarly dry nature of the limestone rock in which the tombs are hewn has preserved the most delicate statuettes, and papyri with their vivid colours, as fresh and beautiful as on the day they were made. The greater portion of the objects on the table before us is from Thebes, and represents some of the best artistic work of the XVIIIth and XIXth Dynasties (about 1400 B.C.). The most important object is a double statue of a scribe called Karmā and his sister or wife Abui. They both wear the thick headdress characteristic of the XVIIIth and XIXth Dynasties. Karma's hands are crossed on his breast, but instead of holding the usual whip and crook in imitation of the god Osiris, he holds a whip and scribe's palette with reeds and ink. By the side of the lady is an inscription which reads, 'His sister, the lady of the house, Abui.' On the seat on which Karma and his wife sit are small figures in relief of their children. The first is a female called Nebthesent holding a lotus-flower to her nose, and by her side are two sons, Se-mut and Neb-nutaru. On the right-hand side of the statue are three other sons, the first nameless, and the second and third called Ken-Amen and Mā. From the fact of the word *matxeru* occurring only after the name of the scribe it is clear that he only was dead. At the back of the figures are six lines of inscription painted with sulphate of copper. They read: 'May Osiris at the head of Amenti Anubis upon his hill, the lord of the holy land, give a royal oblation; may they give sepulchral offerings of cakes and beer, of oxen, ducks, linen bandages, incense, wax, all beautiful and pure things, all sweet and pleasant things, the gifts of heaven, the products of earth, which the Nile brings forth from his treasure-house to the genius of the scribe Karmā triumphant, otherwise called

the landlord of Uast triumphant before the great god.' (2.) Green stone scarabæus in gold rim inscribed with eleven lines of hieroglyphics containing a version of a part of the thirtieth and sixty-fourth chapters of the *Book of the Dead*—these portions are among the oldest parts of the *Book of the Dead*, and are very corrupt. The translation of the version found on this scarabæus is as follows:

My heart of my mother, my heart of my mother!  
Heart sack of my becomings! Be there no obstruction  
in evidence, be there no stoppage to me on the part of  
the Powers, be there not made repulse to me in the presence of the Guardian of the Scale!  
Thou art  
my KA upon my body, Chnum who strengthens my limbs. Come thou to that state of felicity to which  
we are going. Be not overthrown our name by the Shenit who make men firm.  
Pleasant to us is the hearing of the dilation of heart at the  
weighing of words. Let there not be lies told against me  
in the presence of the God! How great art thou!"

## FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HERS, 115, Strand, near Waterloo-bridge.

## THE ROYAL ACADEMY.

### III.

M. CAROLUS-DURAN's full-length of the "Vicomtesse Greffulhe" (904) has no rival in the exhibition as an example of all-conquering brush power and legitimate dexterity, combined with a brilliancy and force of colour which render its neighbourhood dangerous indeed to all surrounding canvases. The subject, a young and beautiful woman, stands supremely well, facing the spectator, in a robe of pearl-coloured satin, with a train of grey, touched with pale rose colour, the background being a plain expanse of that jewel-like garnet hue which the painter loves. Velasquez himself need not have disowned the sober splendours of the dress or the legitimate means by which they are obtained, though he would not have so shirked the inviting difficulties of the lady's ruff as the modern master has done. To the head M. Carolus-Duran has imparted some vivacity and grace, with less of distinction than the subject demands, though more than the painter generally vouchsafes. Yet he again shows his incapacity to grasp subtleties of character, and his failure to make up for the lack of the true objective presentation of a human individuality by the interposition of the subjective personality of the creative artist, which, throwing the veil of its own colour over what is reproduced, may sometimes with penetrating effect take the place of the intuition by the aid of which the true grasp of an idiosyncrasy is compassed. The French master has, apart from the consummate excellence of his technique, but a feeble, commonplace, artistic personality, with no strong power of divination; and he is thus unable to supply those rare and precious qualities which raise a brilliant study or technical triumph to the level of a creation of the highest rank. A measure of the same admirable qualities of execution, combined with a more natural sweetness, are exhibited in the sketch by the same artist, "Mademoiselle Marie-Anne Carolus-Duran" (556). If we turn to M. Fantin's sober "Portrait de M. L. M." (919), we find ourselves at once in another and a higher artistic atmosphere, and see revealed in this unpretending presentment of a gentleman in morning dress a measure of the very qualities lacking in the works of the painter's brilliant fellow-country-

man. No one better than M. Fantin knows how to suggest underneath an envelope of no special physical attraction the peculiar moral qualities of conscious worth and perfect mental equilibrium. His execution, which appears to us to be this year slighter and more rapid, though not less certain than heretofore, is of masterly directness and simplicity, though it sacrifices nothing to mere outward effect. Mr. J. S. Sargent's "Mrs. William Playfair" (197)—a portrait belonging, like all the artist's works, to the school which acknowledges Velasquez as its head, and seeks above all the strong suggestion of physical, as distinguished from mental, vitality, and of an individuality deriving its characteristics as much from the idiosyncrasy of the painter as from the distinguishing peculiarities of the person presented—has certainly in its own style no superior, if, indeed, it has any equal, in the exhibition. The lighting of the vivacious head and of the massive proportions of the figure is consummate; the blood seems to circulate in the veins, and the lips to give forth breath, while a dextrous management of chiaroscuro successfully conquers certain difficulties created by the nature of the task attempted. There is, perhaps, in the complacency of the smile just the slightest approach to conventionality—a quality very unusual with the painter—though this ingredient is not present in a degree sufficient to mar the truth of the delineation. The colour, as might be expected, is forceful and original rather than of subtle transparency or harmony, the peculiar juxtaposition of the dark green mantle, which half covers the yellow-white satin of the lady's dress, with the wine-coloured background being something of a novelty.

By the side of these brilliant foreign contributions a series of English works worthily presents itself—producing, indeed, a more entirely satisfying effect than does any other class of work of the year. Seeing what Sir J. E. Millais has achieved within the intellectual limits which he has, in portraiture, hardly ever sought to overpass, neither his "Lord Rosebery" (509) nor his "Marquis of Hartington" (465) can take rank among the painter's successes; nor can they fairly be placed among the representative portraits of the year. The former is a presentment empty and vacuous in the unmoved complacency of its aspect, while the latter is marred by a commonplace characterless stolidity of another kind, which the merit of the execution—consummate in the dress, with its trimmings of astrakhan fur—is powerless to redeem. Mr. Orchardson has conceived his portrait of "Mrs. Joseph" (67) with a pathos and a quiet dignity that enhance the interest of an agreeable subject, in dealing with which he has not departed from a mitigated realism. The colouring is over-hot in its combination of rich tawny hues, but the drawing and modelling of the head are admirable and full of style. Mr. Luke Fildes has surprised and gratified the admirers of his talent by breaking ground in an entirely new direction, with evident enthusiasm and with complete success. His "Mrs. Luke Fildes" (185) shows the lady fronting the spectator, in a black evening-dress, lightly maintaining with one hand a cloak of pale-buff satin and dark fur lined with orange, the whole being relieved against an even background of a peculiar shade, between red and dark orange. The figure, which is placed with an unrestrained grace of peculiar charm, is further remarkable for delicate truth of characterisation and for the suggestion of a temperament of natural vivacity. Open to question, perhaps, is the too even quality of the flesh, which does not appear adequately to reflect the light; while the scheme of colour, daring and unconventional in its grouping of kindred orange and tawny hues, such as those with

which Alfred Stevens has often worked wonders, is not quite so successful as the unerring instinct of the born colourist might have made it. It may be argued, however, that this, the first of the painter's portraits, will be followed by a long series of similar works—much as in the case of Mr. Frank Holl, whose popularity in this branch, attaining proportions unlooked for at the time, entirely diverted his art into a new channel. Mr. Hubert Herkomer's anonymous portrait of a young and beautiful woman robed in black, holding, loosely wrapped round her, a cloak lined with grey fur, and wearing tawny gloves—the whole being placed against a background of very dark slate—has been acclaimed as a masterpiece worthy following upon the beautiful study which last year occupied exactly the same place. It is, perhaps, not all this, seeing that the colour is muddy and wants the sober richness which it is quite possible—as a Moretto and a Moroni have proved—to impart to such a combination; that the modelling has not that searching correctness and indication of structure which first-rate work should discreetly reveal; that the attitude has in its studied grace a suggestion of pretentious idealism which reveals the Teutonic origin of the artist. Nevertheless, the work has a special and very genuine charm of its own. It nobly presents a noble, and yet a very real, type of womanhood, imparting to it not only life, but a higher individuality, and placing before us a subject not only remarkable for plastic charm but for strength of personality—to reveal which in the delineation of youthful womanhood is, be it recorded, a task of greater difficulty than through the medium of the more strongly marked physical features of maturity. A measure of the same rare quality is more unobtrusively revealed in Mr. William Carter's charming "Mrs. H. Pickersgill Cunliffe" (340), a half-length, in which he has attacked, with a fair measure of success, the often-approached problem of painting *bianco sopra bianco*, which last year fascinated Mr. Herkomer. The real merit of the picture lies, however, in the quiet grace and the real distinction of the delineation; not only the head, but the whole person of the sitter being rendered with a rare appreciation of its true value for the purpose of expression, and with a subtle divination of the whole individuality. A very peculiar and far from pleasant mannerism of touch, already apparent last year, is unfortunately growing upon the painter, and alone detracts from his success. It is less prominent in the portrait just referred to than in his other contributions of the same class, all of which are to a still greater extent marred by what has assumed the proportions of a monotonous trick of style. It is interesting to compare Miss Deane's pathetic "Mdlle. Anna Belinska" (426) with a portrait in the Parisian Salon, in which the last-mentioned lady is delineated by herself, in a pose and with a costume almost identical with those of the Academy picture. The Polish painter shows more firmness and decision of technique than her French-bred English competitor; but her performance lacks the distinctiveness, the physiognomic power, revealed by Miss Deane in her portrait study, tentative and lacking in authority as it in some respects is. We might put forward on Mdlle. Belinska's behalf the strong argument that it is almost impossible for an artist to attain in delineating himself the highest degree of success in characterisation, were we not arrested on the threshold by the recollection of what such diverse masters as Rembrandt, Murillo, and Chardin have achieved under the same circumstances. Mr. Herman Herkomer makes a brilliant success with a portrait of his better known relative, Mr. Hubert Herkomer, so striking by reason of its strength and the sombre intensity of its colouring that to pass it by would be

impossible. Here again we must question the pretentious significance of the attitude, and the lack of dignified repose which, in a work of this class, would be especially grateful. The colouring and general treatment reveal, perhaps, a too evident desire to recall the works of Ribera and Zurbaran; but the head, full of vivacity and intellectual power, is modelled with a clean hardness and a mastery which are in favourable contrast in some respects with Mr. Hubert Herkomer's own style. Mr. Frank Holl's contributions are very unequal, some showing evidence of haste and of a defect not common with him—lack of genuine interest in the subject delineated. Two, however, are—allowing for the pronounced mannerisms of the artist both in colouring and execution—of high excellence. These are the stern, uncompromising presentation of "Mr. Junius S. Morgan" (222) and the admirable "Lord Richard Grosvenor" (989)—a work which attains real pathos by the realistic, but sympathetic, reproduction of a type of sturdy and peculiarly English simplicity. The head in particular is drawn and modelled with great power. Mr. Herdman has been content to repeat last year's success with a portrait, "Mrs. Hamilton Buchan" (1052), very similar in composition to the picture by him which appeared in the last Academy, and of still closer resemblance in the peculiarity of the colour-chord effected. The same repose and delicate grace are still to be admired, while the peculiarity of the combination of yellow and green in the dress and background, contrasting with the rosy flesh-tints, is far from unpleasant. We could desire less opacity and more power in the handling of the flesh and of the work generally. It is difficult, too, to divine what is the genuine capacity of the painter, seeing how closely he has chosen to adhere to what has already won praise, apparently recoiling from the test to which he must otherwise be submitted afresh.

It would be a wearisome task to criticise anew the landscape art of those painters to whom it is in England chiefly given to delight the public. Their methods remain the same, their subjects do not differ sensibly from those of former years, and the very tepid inspiration which they derive from their contact with nature almost completely vanishes in the course of elaboration which their careful but perfunctory performances undergo. The landscapists of the younger generation are, however, evidently undergoing a change. Adopting a standpoint and a technique that owe much to that great French school, which is, alas! almost extinct in the land of its birth, they appear to be seeking for comprehensiveness and unity of vision, for breadth of technique and sobriety of colour. With some few exceptions, the art which is the outcome of these efforts is, as revealed in this year's exhibition, rather tentative and embryonic than accomplished and authoritative; but, all the same, we sugar well for the new departure, should it be earnestly and unaffectedly persisted in, less with a view to reproduce the technical qualities of certain modern masters of peculiar fascination, than with the desire to emulate the system of these, and, above all, the emotional power which has enabled them to divine and reveal secrets of which the vision is not accorded to the indifferent or the conventional. Mr. Mark Fisher, an accomplished artist, who of late years has shown a dangerous tendency to repeat himself—with natural loss of freshness and truth—has apparently embraced mother earth anew, for he is represented, both here and at the Grosvenor Gallery, by work of increased charm and technical skill. His "Cattle in Berkshire Meadows" (362) is certainly the most consummate performance of its kind at the Academy. Very remarkable is the aerial perspective of the tender blue sky half-veiled by fleecy clouds, while the

unpretending meadow-scene is given with remarkable breadth, and with an unobtrusive skill in rendering delicate gradations of colour and atmospheric effect such as is rare in English art. It is unfortunate that the painter's temperament is somewhat cold and unemotional, and his artistic sympathies circumscribed within all too narrow limits; for otherwise he might take very high rank indeed, and exercise a salutary influence over his contemporaries. By his side may be placed an artist of entirely different stamp, Mr. Alfred Parsons, whose work reveals a measure of that rarest of qualities in recent landscape painting—style. His "When Nature painted all things gay" (202) is a beautifully imagined and truly English scene, showing hillocks clothed with the richest grass, and planted with apple-trees seen in the moment of their fullest bloom. The picture suffers, like most of the artist's works, from a certain airlessness and want of atmospheric effect—grave faults, it will be said, for a landscape painter, but due, in part, to his undue insistence on outline and his over-anxiety to display his great power as a draughtsman. It is, however, faultless in composition, while sufficiently realistic in its adherence to fact; and, moreover, it reveals a delicate appreciation of the true beauty of the fresh spring scene, which gives to the picture its crown and its true *raison d'être*. Mr. David Murray deserves praise for the commendable earnestness with which he strives to get away from the commonplaces of the English and Scotch schools, and also for the boldness, not unattended by a measure of success, with which he has attacked in his two landscapes—"The Cross on the Dunes, Picardy" (321), and "Autumn's gentle Tinge of Gold" (576)—subjects of great technical difficulty. But his work suffers, unfortunately, from a harsh paintiness little in accord with the delicate tints which he affects, and, what is more serious, from a plentiful lack of the true emotion with which nature should be seen, if the true beauty of even her so-called prosaic aspects is in any degree to be suggested. Mr. Alfred East's two landscapes show, with a technique still immature, and, in particular, an unpleasant looseness and indecision of touch, a warm harmony of colour in sober tones, while they are marked by a vein of pleasing melancholy which, if not of much depth, is in its way perfectly genuine. Mr. Joseph Milne's "Tay Backwater" (590) also shows considerable promise in a kindred style; but we are disappointed with Mr. Picknell's "Bleak December" (70), seeing that he last year showed evidence of greater breadth, both of view and of execution, than he now exhibits.

Among works by painters of fully established fame and confirmed manner we may single out Mr. Henry Moore's "The Clearness after Rain" (659). Never has this accomplished, though all too limited, artist painted a sea more magnificent in its true animation, or richer in the changing reflections of its sparkling deep-blue waves. The sky is as usual less satisfactory, and does not, pictorially, belong as absolutely to the sea as it should do, the result being a certain lack of completeness and cohesion which detracts from the success of the study as a whole. Mr. MacWhirter, in his "Edinburgh from the Salisbury Crags" (233), has happily seized upon and delineated a fine section of a view, taken in its least common, but not its least beautiful, aspect; but as usual, having been successful in the appropriation of a subject eminently pictorial from a scenic standpoint, if not very suitable for higher treatment, he has not cared to impart style or complete harmony to his composition, or to give to it all the gradations of colour and atmospheric effect of which it is susceptible. The general silvery tone obtained is, however, harmonious,



and the architectural masses of the great city cleverly suggested without being over-emphasised.

It is somewhat disappointing to find that the optimistic predictions which appeared to be justified by the excellence of last year's exhibition in the department of sculpture have not been adequately realised in the uninspiring series of works now before us.

Mr. Boehm's "Young Bull and Herdsman" (1798) is a laudably ambitious performance on a scale to which we are in England not much accustomed. A bull of vast proportions and classical, rather than realistic, aspect is seen restrained by a young herdsman, whose rustic garb is rendered with an over-scrupulous accuracy, though his type has something of the conventionality of late Roman art. The whole meaning of such a work lies in the contrast between the animal fury of the beast and the nobler restraining vigour of the man; but this is very insufficiently rendered, the attitude and general conception of the herdsman being poor and quite inexpressive of the motive it is chiefly sought to emphasise, while the modelling of the whole is careful and highly finished as to surface, rather than really searching or suggestive of muscular energy. Mr. Hamo Thornycroft's model of the memorial to be erected to the late General Gordon in Trafalgar Square shows a composition of considerable dignity and elegance, if somewhat conventional in motive. He has rightly borne in mind, what is too often forgotten, that the work, being destined for the open air, is primarily a decorative one, and that its general aspect must be taken into consideration even before its higher significance. The hopes of the new school are centred in Mr. Alfred Gilbert, who, however, contributes this year no work of important dimensions. His model for a bronze medallion, "Post equitem sedet atra cura" (1819), shows a mounted warrior, conceived in the style of the Florentine Renaissance, led on by a half-nude female figure symbolising Pleasure, while Black Care, a veiled figure nestling behind, draws him back. There is here much genuine fancy, with a facile charm and vigour of execution; but the circumscribed space of the medallion is overcrowded to the verge of confusion, with great loss to the expressiveness and decorative aspect of the composition, while the knight is a very Colleonigalvanised into action, recalling far too closely Verocchio's great warrior before S. Giovanni e Paolo. Mr. Gilbert's bust (1904) is modelled with vigour and with considerable virtuosity; it is evident, however, that it is and must remain a sketch in the clay, its style being unsuitable for execution in bronze or marble. Mr. Onslow Ford sends a very decorative nude figure of Peace, holding a palm-branch. The motive is a charming one, and it is carried out both with truth and elegance; but would not the realisation of the conception have been equally vivacious and far more complete had the type selected been a more ideal one, showing less unmistakably the traces of a model too individual in its peculiar defects? A trivial realism applied without discrimination to all styles and subjects alike becomes in itself a mistaken *parti pris*, savouring too much of conventionality: a choice of type which may be highly appropriate in delineating a bathing girl may be the exact reverse in giving embodiment to so purely ideal and abstract a conception as the one now under consideration. Mr. Armstead's "Ladas, the Spartan Runner" (1946)—a figure of considerable pathos, and revealing the effort to attain a true ideality—is wrought out with so over-scrupulous a care, and with such a want of suppleness in the execution, that the dying athlete is made to look rather like the conventional *écorché* than a human being in whose body the breath of life still lingers. Sir

Frederick Leighton's "Design for the Reverse of the Jubilee Medallion" (1829) shows considerable mastery over one of the most difficult branches of sculpture, that of low-relief, but it is not remarkable either for originality or expressiveness. A French sculptor, M. Antonin-Carlès, sends busts of the Countess de Grey and Mrs. H. White (1788 and 1789), which, in the mannered charm and finish of their execution, recall the French school of the last century, though they have not the truth of characterisation which distinguishes the finer works of that period. An admirably decorative "Caryatid [*sic*] for Chimney-piece" (1797), contributed by Mr. Mark Rogers, Jun., would be above reproach, were it not somewhat too exclusively sculptural and too little architectural for its purpose. By the way, as the supporting figure is that of a male, it is a ludicrous error to describe it as the artist has done in the catalogue; the figure is, of course, an Atlas or Telamon.

In conclusion, it is a pleasant task to be able to congratulate the hanging committee of the Royal Academy on the unusual generosity which they have displayed in according very favourable places to the important works of distinguished foreign and American artists, while taking into due consideration the claims of the most promising English painters. Of course there are grumblers; and, indeed, such an arrangement as that adopted this year would be open to objection, were the influx of foreign works seeking hospitality an inconveniently large one. But it will be time enough to seek a remedy for such a state of things should it arise. It might then be necessary to set aside a given space for the paintings and sculpture contributed by foreign artists, which might very properly be grouped in a room or rooms by themselves. CLAUDE PHILLIPS.

#### CORRESPONDENCE.

THE "REVUE DE L'HISTOIRE DES RELIGIONS."

London: May 18, 1887.

The *Revue de l'Histoire des Religions*, a publication of the Musée Guimet, under the special direction of M. Jean Réville, has not "gone to sleep since December 1884," as stated by Miss Edwards in the ACADEMY of May 14. I have just received from M. Jean Réville the following remarks, which he wishes me to communicate to the readers of the ACADEMY:

"Si je n'avais eu l'avantage de lire plusieurs fois dans l'ACADEMY des articles de Madame Amelia Edwards, j'eusse été tenté de croire que c'était elle qui avait dormi depuis le mois de Décembre 1884. Je ne vois, en effet, pas d'autre explication à l'accusation de sommeil prolongé qu'elle prononce contre la *Revue de l'Histoire des Religions*. Notre *Revue* a paru très régulièrement depuis sa fondation, par livraisons bi-mensuelles. Pendant les années 1885 et 1886, elle a si peu dormi qu'elle a publié des articles de fond de MM. Gaidoz, Barth, Bonet-Maury, Lefébure, Halévy, Paul Regnaud, Maspero, Tiele, Goblet d'Alviella, Feer, Imbault-Huart, Albert Réville, Hartwig Derenbourg, Kuenen, Goldziher, De Pressense, Hild, Amélineau, etc. Je ne cite que les principaux articles et les auteurs les plus connus. L'égyptologie a été traitée à plusieurs reprises dans ces deux dernières années par MM. Maspero, Lefébure, et Amélineau. Le 1<sup>er</sup> numéro de 1887 a paru, et contient des articles de MM. Sabatier, sur la question de l'origine du péché d'après les lettres de l'apôtre Paul; Hild, sur le pessimisme moral et religieux chez Homère et Hésiode; Paul Regnaud, sur une épithète des dieux dans le Rig-Véda; Amélineau, le christianisme chez les anciens Coptes, etc.—JEAN REVILLE."

TERRIEN DE LACOUPERIE.

#### NOTES ON ART AND ARCHAEOLOGY.

A PORTFOLIO containing twenty photographs from negatives taken by Dr. Emerson, illustrating country life in the eastern counties,

will shortly be issued under the title *Pictures from Life in Field and Fen*. Messrs. Bell will be the publishers.

THE following have been elected members of the Royal Institute of Painters in Water-Colours:—Alfred East, Cyrus Johnson, A. W. Weedon, John O'Connor, Yeend King, Miss Dealy and Miss Youngman.

MR. W. ST. CHAD BOSCAWEN will deliver a course of three lectures at the British Museum, on "The Hittite Inscriptions," beginning on Monday, May 30, at 3 p.m.

THE exhibitions to be opened next week include a series of water-colour drawings and paintings illustrating school life at Eton and Harrow, at Messrs. Dickinson's, in New Bond Street; and forty-three views in the Rocky Mountains on the line of the Canadian Pacific Railway, by Mr. J. A. Fraser, at Koekkoek's Gallery, in Piccadilly.

A LOAN exhibition of pictures—including works by Rossetti, Messrs. G. F. Watts, Holman Hunt, Ford Madox Brown, Burne Jones, Arthur Hughes, John Brett, and Harry Goodwin—will be held during the later days of next week at the College for Men and Women, in Queen Square, Bloomsbury. At the same time there will be a bazaar, principally furnished by the work of the students, which will be opened by Mr. Walter Besant on Tuesday, May 31, at 8 p.m. The profits from both exhibition and bazaar will be given to the college.

MESSRS. BELMAN & IWEY, of Piccadilly, have secured the right to make replicas or reductions of several works of sculpture now exhibiting at the Salon, the Royal Academy, and the Grosvenor Gallery.

ON Tuesday night the artists and amateurs gave their last conversation for this season. Several very fine things by Mr. Nettlefold—including a most noble sea piece by George Chambers, who is ridiculously little known—helped to interest an influential and chosen company.

#### THE STAGE.

##### STAGE NOTES.

BY the return of Mr. Wilson Barrett and Miss Eastlake, who arrived in London last week, we have again among us two of the most admirable of "legitimate" artists—players of fine power and high individuality—of whom America must not be permitted to deprive us too much. The career of Mr. Barrett and Miss Eastlake, during a six months' tour between Boston and the South, and New York and the West, has been just chequered enough to be interesting. The critics—and one or two of the most popular critics in America are exceedingly over-rated people—appear to have approached them with some measure of prejudice, at least in some of their performances. But the plan for their too speedy return to America is proof enough of the genuineness of the success which the pure merits of their art succeeded in winning for them, and the independence of judgment of the cultivated public of America showed itself in a very marked way. London playgoers rejoice at this, because it shows how their own deliberately formed opinion has been confirmed in the States, after due acquaintance with the methods of these admirable players; but they would rejoice still more to hear that Mr. Barrett had succeeded in finding for permanent occupation in London the theatre which at this moment he is without.

THE "Clandestine Marriage" at the Strand, with the mature and charming performances of Mr. Farren and Mr. Conway, reminds one of the successes there last winter of the Compton Comedy Company, and makes it possible to

forget the somewhat grotesque exhibition of incapacity for high comedy made by a company in a not distant playhouse. The "Clandestine Marriage" is getting, we observe, a firm hold on the bills. It is not only played with singular skill and appropriateness by the principals, but fairly well all round. Miss Angela Fenton is winning a good deal of public favour, and Miss Maud Strudwick is considered by more than one first-rate judge to be among the most rising of the young actresses of the day. No one should miss so good a thing as this, so neatly done.

MRS. BERNARD BEERE'S occupation of the Opera Comique has begun with the performance of a dramatic version of a recent novel. Mr. Phillips's "As in a Looking-Glass" is the story that has appeared adapted to the particular accomplishment of Mrs. Bernard Beere. Perhaps it is an amusing story by reason of its cynicism; but pleasant it can scarcely claim to be. The drama emphasises that which is least agreeable in the romance, or, rather, the necessary conditions of dramatic performance do this. Lena Despard is a study of one of those adventuresses who, like the heroine of the *Lady with the Camelias*, at last manage to love, and "save their souls, in new French books." We are quoting from Bishop Blougram, and he—as befitted a great Churchman and great man of the world—was a very tolerant critic. But persons of the Lena Despard type may have been allowed with more willingness thirty years ago, when they were few. Now, alas, they are very old! Every weak imitator of Thackeray has drawn for us his Becky Sharp. The play, at all events in its latter portions, is skilfully enough contrived. The third and fourth acts are not at all uninteresting; and they are made the occasion for the display of a good deal of real power, and very many Bernhartsesque attitudes by Mrs. Beere, whose appearance is fine, and whose dresses are magnificent. It is a one-part piece, and has been received with favour. Did the first-night public—"a public of curiosity"—like it because it was clever, or because it was "upon the dangerous edge of things"? Who shall say?

THE Olympic will, in the course of a fortnight, be tenanted by Miss Agnes Hewitt, and a company organised to perform with her. This lady is quite one of the most sympathetic and intelligent of our young actresses; as discreet as she is pleasant. The real skill and charm she brought into the unhappy performance for which the Haymarket was last notorious will be within the recollection of most of us.

## MUSIC.

### RECENT CONCERTS.

A ROMANIAN Suite for orchestra by Mr. F. Corder, was produced at the fifth Philharmonic Concert last Thursday week. The analytical remarks in the programme-book were written by the composer himself; and he tells us that "there is no intended imitation of the old Dance Suite of Bach and Handel." Imitations of eighteenth-century music are, as a rule, exceedingly tame, and Mr. Corder was wise in not attempting anything of the sort. As for his Suite, we must acknowledge that the Roumanian character—in one movement an actual Roumanian theme is used—of the melodies is not lacking in quaintness and charm, that the music is ingenious, and that the orchestration is effective; but we cannot look upon such a light work as at all likely to increase the composer's reputation. The Romance is, to our thinking, the most interesting of the four movements. The Finale is commonplace, not to say vulgar. The Suite was conducted by the composer, and thoroughly well played. Mdle. Clothilde Kleeberg performed

Beethoven's Pianoforte Concerto in E flat; and the neatness of her execution and the absence of all pretension in her reading of the music were worthy of all commendation. She well deserved the applause she received. Mdle. Kleeberg is meeting with the reward which results from steady and conscientious work. Mr. Santley sang an Aria of Mozart's "Per questa bella mano." The music is not specially attractive; but it is somewhat of a curiosity, in that the accompaniment has an obbligato double-bass part, which was played by Signor Bottesini. The "Jupiter" Symphony, under the direction of Sir A. Sullivan, had full justice done to it.

Mr. C. Hallé gave his second concert on Friday, May 20. Brahms' Sonata for pianoforte and violin in A (Op. 100) was given for the first time in England. In chamber music this composer's name has, of late, been much to the fore. Last week there was the C minor Trio, and a few weeks before that a sonata for violoncello and piano. The new work played on Friday is fully equal in merit to either of these. The first movement (Allegro amabile) is remarkably delicate in its texture; and one knows not which to admire most—the charming thematic material, or the clever working-out of the same. The Andante, with its flowing Handelian theme and lively episode, is a gem of the first water. The third and last movement (Allegretto grazioso) does not perhaps make so direct an impression, but it only requires time to be as much admired. The work was magnificently interpreted by Mdme. Norman-Néruda and Mr. C. Hallé. The programme included Haydn's Quartett in E flat (Op. 50, No. 2), marked "first time"; Beethoven's Sonata in C minor (Op. 111); Dvorák's Pianoforte Quartett in D (Op. 23); and songs by Schumann and Brahms, sung by Miss Winant. Such an attractive programme drew, we are glad to say, a good audience.

Mdme. Frickenhaus and Herr Ludwig gave their second chamber concert at Prince's Hall last Saturday evening. The programme included the Brahms' Sonata mentioned above. The performance was a good one, and the players were well received. There was a novelty, entitled "The Strolling Musicians," for pianoforte duet, violin, and violoncello, by Arnold Krug. The writing is not strong, and just of the sort that one would expect from the title. The work consists of four movements, and at last the music becomes monotonous. Mdme. Frickenhaus gave a neat rendering of Beethoven's Sonata in E flat (Op. 31, No. 3). Miss E. Rees was the vocalist.

The long-promised symphony of Anton Bruckner was produced at the fourth Richter concert on Monday evening. The composer was born in 1824. He has written seven symphonies and a Te Deum, not to speak of other works; but until last Monday his music was unknown here. In his youth he diligently studied Bach's Fugues and Marpurg's Treatise on Counterpoint, and he is at this moment professor of harmony and counterpoint at the Vienna Conservatoire. To this brief notice we will add that he is an intense admirer of Wagner; but this is fully evident from the character of his music and the style of his orchestration. The Symphony in E is a work which must have cost the composer many hours of deep thought and hard work; but the analyst suggests that "it savours rather of mannerism and scholasticism than of inspiration." It is indeed so; and so engrossed is the composer in developing his ideas, and in displaying his knowledge of counterpoint that he takes no note of time. An hour for a symphony of this kind is far too long. Beethoven, it is true, in his Choral Symphony, takes more than an hour; but between Beethoven and Bruckner there is all the difference. And in writing at so great a length Bruckner wears

his hearers, and prevents them from properly appreciating much that is good in his music. The work was admirably performed under Herr Richter's direction. The programme included Brahms' Academic Festival Overture. The wind did not come in at one place, and the conductor repeated the whole piece. At the close he turned to the audience, explained why it was played twice, and modestly added words to this effect: "My orchestra is not to blame. It was my fault." Such an acknowledgment must win for him the affection and respect of every member of his band. The programme included the great love-duet from the first act of "Die Walküre." Mdme. Valleria was ill, and unable to appear. Mdle. Pauline Cramer, at the last moment, took her place. At first she was nervous, but gradually improved. She thoroughly understands the spirit of Wagner's music; but a full idea of her powers is impossible so long as she is struggling with English words. Mr. Lloyd was, of course, all that could be desired in the lyrical portions, but Wagner's music makes other demands with which he did not fully comply.

The London Musical Society, at a concert given at St. James's Hall on Tuesday evening, performed, for the first time in England, one of the two Beethoven Cantatas recently discovered at Leipzig. It was written by the composer to commemorate the death of the Emperor Joseph II., who died on February 20, 1790. The second cantata was most probably the one submitted to Haydn when that master was passing through Bonn, in 1792, on his return from London. Both of these works were put up for sale at Vienna in 1813, and no more was heard of them until 1884. The "Joseph" cantata commences with a chorus, followed by a recitative and air for bass, in both of which the master's style is foreshadowed. In the next air with chorus there is a curious anticipation of a passage in the second Finale of "Fidelio." After a recitative and air for soprano in the manner of Mozart, the cantata concludes with a repetition of the opening chorus. It is an interesting work, and Dr. Mackenzie deserves the thanks of the musical world for bringing it to notice. Let us hope that the cantata which Beethoven is said to have written nearly ten years previously—viz., in 1781—to the memory of Mr. Cressener, English *chargé d'affaires* at Bonn, may one day also be discovered. The programme included Mr. E. Prout's "Oxford" Symphony, which was well played under his direction; and Beethoven's Choral Fantasia, the pianoforte part of which was rendered with taste and spirit by Signor Buonamici. The concert concluded with Cherubini's Fourth Mass in C. The principal solo vocalists were Miss C. Elliot, Miss Lena Little, and Messrs. Kearton and Brereton. Some of the choral singing was good; but much of the effect of the music was spoilt by the *tempi* adopted by the conductor—some of the movements were too fast, others much too slow. Lights and shades, too, were not carefully observed. The audience was not a large one.

MR. OSCAR BERINGER gave his annual pianoforte recital on Wednesday of last week at St. James's Hall. His rendering of Chopin's difficult, but somewhat dry, Sonata in B minor (Op. 58) was excellent. The execution was faultless and brilliant. Liszt's symphonic poem, "Les Préludes," arranged for two pianos, was admirably interpreted by the concert-giver and his talented pupil, M. Luigi Arditi. Mr. Beringer gave further proofs of his dexterity as a pianist in a set of studies by modern composers. Of the six, some were merely interesting as *virtuoso* performances. Kirchner's, and Rheinberger's for the left hand were of greater musical value. Miss Lena Little was the vocalist, and her singing was much appreciated.

J. S. SHEDLOCK.